THE NEW YORK DRAMATIC MIRROR

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WILLIAM BLAISDELL.

AT THE THEATRES.

Star.—The American Minister.

Original comedy in four acts, by Paul M. Potter. Produced April 4.

The Honorable Benjamin Franklin Lawton ..... William H. Crane
Thomas Jefferson Lawton, his son ..... James Neill
Quincy Adams ..... Adolph Jackson
Dr. Pierre Carondelet ..... J. C. Padgett
Major Philpot Wart ..... William Herbert
Pietro Di Ferrara ..... Joseph Shannon
General Cristoforo Colombo ..... George F. De Vere
Drinkwater ..... Harry Braham
Sir Rigby Digby ..... Charles Foster
Count Schnappsgelt ..... John Walsh
Prince Katchkoff ..... William Gross
Osman Effendi ..... E. Saphore
General Fanfaron ..... William Savage
The Princess Leonora Falconieri ..... Hattie Russell
The Marchesa Colombo ..... Augusta Foster
Delphine Carondelet ..... Anne O'Neill
Margaret Reid ..... Katherine Florence
Nina Colombo ..... Gladys Wallis

The test of a new play by a popular comedian, who with his assistants has long pleased a regular constituency, is always embarrassed by the vogue of the players. This may seem a paradox, but it is a fact; for of the applause it is difficult, if not impossible, to differentiate that which is bestowed on the actors half-reminiscently from that which the new piece really provokes.

The audience at the trial of Mr. Potter's comedy was large and generous. It was not, as a whole, severely discriminating. According to popular canons, if half the plaudits bestowed were really meant for the comedy, it may be announced as a popular success.

The story is contemporaneous—the action taking place at Rome on April 2, 3 and 4, 1891—but improbable. Probability, however, is not a factor in comedy.

A retiring envoy extraordinary and minister plenipotentiary from the United States to Italy, Dr. Pierre Carondelet—stiffly and stagily personated by J. C. Padgett—who is reputed a jewel of honesty, gambles and involves himself, and embarrasses his successor, the Hon. Benjamin Franklin Lawton, and tries to ruin that successor's son, though his own daughter is in love with the new minister.

The retiring minister is tempted and abetted by Pietro di Ferrara—suavely pictured by Mr. Shannon—a scheming Italian minister, who uses as his tools the Princess Leonora and the Mafia. The new minister, aided by Major Philpot Wart, ostensibly a World's Fair promoter, but really an American detective—cleverly done by Mr. Herbert, who makes up in amplitude and outline of whiskers like Moses P. Handy—pretends to renew a flirtation with the princess, whom he had pleased in Washington, foils the plotters, who seek a war, by flattering her, and obtaining at the fifty-ninth minute of the eleventh hour a diplomatic dispatch, which had been stolen from his cabinet by Carondelet and sold to the intriguers for money to pay his debts; averts the impending catastrophe at arms between the nations; clears his son from suspicion and entanglement, besides straightening out several love affairs including an inconsistent one of his own.

The character given to Mr. Crane is spread-eagled and American-flagged beyond all toleration at any time except during an election, or in a farce. An American of the ilk who should by political accident be accredited to a foreign court might be accepted as an eccentric curiosity but never as a diplomat.

Mr. Crane, by consistency in conception and artistic restraint in expression, smoothed many things in the role that in less deft hands might have made it far from pleasing. His hit was unmistakable.

Mr. Jackson, as a conventionally silly young man in diplomatic service; Mr. De Vere and Augusta Foster, as fictitious descendants of Christopher Columbus; Miss Russell as the princess, and Misses O'Neill, Florence, and Wallis in girlish parts, were commendable.

The comedy has some lively incidents, and contains much epigrammatic wit.

A state ball, in its diplomatic figures and semblances of ceremony, was probably more amusing than it was designed to be.

Park.—The Golden Ladder.

Melodrama in five acts, by Wilson Barrett and George R. Sims. Produced April 6.

Rev. Frank Thornhill ..... Edwin Thorne
Michael Severn ..... Archibald Cowper
Peranza ..... Nester Lennon
Sam'l Peckaby ..... W. L. Melville
Jim Dixon ..... William Lee
John Grant ..... D. L. Lacy
Lillian Grant ..... Grace Huntington
Martha Washington Peckaby ..... Jean Coye
Mrs. Tilda Peckaby ..... Marion P. Clifton
Rasomozy ..... Ida Steele
Lily ..... Imogene Washburne
The Tearer ..... Lizzie May Ulmer

When we tell you that George R. Sims is concerned in the authorship of The Golden Ladder it may not be necessary to add that it is a pot-boiler. Mr. Sims has turned out more melodramas than any one else we can name, and the only trouble is that his ideas do not keep pace with his melodramas.

Mr. Sims seems to think that it is only necessary to shift the scenes and the names of the characters and then look about for another alluring title. Perhaps he is right—we often think so when we see the gallery "rise" to his latest in gore and glory.

The Golden Ladder is the latest—we will not say last—production from Mr. Sims' shop to be seen in New York. Special interest has been attached to its advent, for its brings back to its Edwin Thorne, who, since we last saw him in The Right Man, four years ago, has been ambushing in Australia.

Mr. Thorne of course, played the hero—who, for a change, wears a minister's coat. The minister's name is Frank Thornhill. He falls in love with the heroine, saves her father from ruin, and has the devil's own time of it against the calculating villain, the supercilious villain, and the hired ruffian. If it were not for the comic man—who in this piece is gray-headed—and for Mr. Sims and Mr. Barrett, who lose the wits of the villains toward the end, the dominie would lose his character and his church. The makers of melodramas, however, always provide the if.

There is one situation in The Golden Ladder that saves the piece. It is where Thornhill, who has been decoyed to a lonely spot—ah, so cold and bleak!—is thugged. The calculating villain fuses Thornhill's revolver so that it shall appear that the forthcoming murder is a suicide, when—eh! a whistle from the outpost! A second's delay, and Thornhill, who has just come to, turns the weapon on the enemy. In the calcium, and with Hungarian music from the orchestra, this is effective.

We have said enough to make plain what The Golden Ladder is and what it is not. We have seen many melodramas that are better than The Golden Ladder, and we have seen worse.

Mr. Thorne is manly, and he does not rant. He is quiet and dignified where a less competent actor would be the reverse. On Monday he was cordially received by the small audience.

Nester Lennon, W. L. Melville, William Lee, Lizzie May Ulmer, and Jean Coye are effective, and Grace Huntington is graceful as the heroine.

Some of the scenery is new and well painted.

Union Square.—Geoffrey Middleton.

This play was criticised by THE MIRROR—when it was acted in October at the Amphion in Williamsburg—and it is not necessary to add much to what we said of it then. The cast is now the same, with the exception of Charles Collins, who plays Middleton, Sr.

There are several morals to be found in Geoffrey Middleton, and Martha Morton, the author, has cast a clear, strong light upon them. We may wish there were more side lights; but there is no cause to grumble, for the play is compact, and although some of the scenes meant as satires are too exaggerated to fit into what should be a reasonable story, there is enough that is engrossing to hold the attention and interest almost continually.

The acting was capital. William H. Thompson, Nelson Wheatcroft, William Faversham, Minnie Seligman, Adelaide Stanhope, and Jane Stuart having the principal parts.

Will not Manager Hill please get some fresh scenery for the Union Square Theatre? The present stock is inadequate and threadbare.

Academy.—Adele Sandrock.

In The Clemenceau Case at the Academy on Friday night Adele Sandrock gave even better evidence of her powers as an actress than on the occasion of her debut.

The German version of the play, though not commendable as a stage exhibition, emphasizes less of that which provokes a prurient curiosity than the English version. The disgusting motivity, however, still remains.

Fräulein Sandrock's interpretation of the depraved wife was true to such nature, and as a discloser of the actress' expressive arts the play was interesting, although in any form it blemishes the stage.

On Tuesday and Wednesday of this week Fräulein Sandrock will appear in The Old Story, and on Thursday night in Marie Stuart with the Meininger company.

Grand.—The Still Alarm.

The Still Alarm opened a week's engagement at the Grand Opera House on Monday night, but the sudden change of the weather had the effect of limiting the attendance to a moderate-sized house.

William S. Harkins was virile as Jack Manley. Thomas McGrath as John Bird showed talent and finish. The characterization of Franklin Fordham by William Maxwell could scarcely be called satisfactory, as it was conventionally treated. His make-up was admirable. Nellie Vale Nelson showed to great advantage as Elmore Fordham. Next week, Rose Coghlan in Dorothy's Dilemma, Lally Rarter and Rance Oldfield.

Niblo's.—Robinson Crusoe.

The Evangeline company, after appearing in Rice's extravaganza for many moons, have left the beautiful heroine of Longfellow's poem, and have taken up with Mr. Robinson Crusoe.

There are pretty and shapely girls in the present revival, and the audience showed that it was aware of the fact. The music is as light as it could well be, and the same may be said of the plot.

Garden.—Nero.

Richard Mansfield opened the final week of his engagement with the five-act tragedy, Nero, in which character he has already been criticised by THE MIRROR.

During the week Mr. Mansfield will appear in most of the plays that constitute his repertoire. On Friday and on Saturday nights he will present an act from each of his most successful plays.

People's.—The Midnight Alarm.

The Midnight Alarm makes its reappearance this week at the People's Theatre. It is offered as a "gorgeous production," and the beautiful and realistic scenery certainly fulfils all expectations.

The members of the company are all competent and painstaking.

Windsor.—Germans' Minstrels.

Those of the public that pine for old-fashioned minstrelsy should pay a visit to the Windsor Theatre this week.

The old darkey sketches, songs, and dances are given with a vim that recalls to the minds of the older persons in the audience the days of the San Francisco Minstrels in their little hall on Broadway.

Koster and Bial's.—Variety.

At this popular place of amusement several new features were added to the programme, including a unique musical act by Samuel Dearin, some clever eccentric dancing by Capitola Forrest, and gymnastic feats by Jules Kellar.

These changes are the beginning of a new policy on the part of the management, who intend to raise the concert hall to the rank of a first-class vaudeville theatre of the European type. With this object in view Albert Bial has recently secured the services of Ludwig Amann, Marie Vanoni, and others of the leading vaudeville artists of Europe.

Jacobs'.—The White Slave.

One of the most successful of the late Bartley Campbell's plays—The White Slave—succeeded in filling Jacobs' Theatre on Monday night with an audience that followed the trials of the heroine with intense interest.

This play is one that will always be popular with certain audiences, especially when it is interpreted by clever people, as it is in the present instance.

At Other Houses.

Edward Harrigan says that, notwithstanding Lent, The Last of the Hogans is playing to phenomenal business.

This is memento week at the Broadway. A colored card, showing Wilson in three costumes as Casimir, is distributed to the children in the audiences.

But a few performances of Uncle Celestin remain at the Casino.

Merry Gotham, improved in dialogue and quickened in action since its first night, is running on smoothly at the Lyceum.

Colonel Carter of Cartersville is in its third week at Palmer's. E. M. Holland's interpretation of the title role is subtle and artistic, and Charles L. Harris as Chad, the Colonel's faithful colored servant, gives a remarkable and delightful performance. It will fill out the rest of the stock season.

At Tony Pastor's the house was light, which fact had a depressing effect on the performers. There was a lack of enthusiasm, although the bill was a long and varied one.

Nellie McHenry in A Night at the Circus began her third week at the Bijou on Monday. The star and her piece are hugely popular.

The English Rose will close at Proctor's next week. A souvenir of the fiftieth performance, which will take place April 12, will be a triple-plated frame for holding the new size of postal cards.

At the Fourteenth Street Theatre the homely incidents of Blue Jeans are being unfolded for the last times.

The report that Herrmann has rented his theatre for the production of a new musical comedy is denied. Gloriana will be taken off in April to fill out-of-town dates, and will be followed by Mr. Wilkinson's Widows, pending the preparation of a new musical comedy.

Incog. will be played for the fiftieth time in New York to-night (Tuesday) at the Standard Theatre. Charles Dickson is winning permanent laurels through the medium of this piece.

J. H. HAVERLY'S PLANS.

W. J. Block, the special representative of J. H. Haverly, is in town for a fortnight, in the interest of that well-known manager's new ventures.

"Mr. Haverly will soon make himself felt as of old in the amusement world," said Mr. Block. "He is to-day backed by very wealthy men, notably John R. Davis, one of the remarkably successful grain operators of Chicago, and will no doubt have a fine new theatre of his own in that city before the opening of the World's Fair. He recently took the Casino, which had been a losing establishment, and to-day it is on a paying basis, and is recognized as one of the most popular places of amusement in the city.

"His Mastodon Minstrels, which have won a big success, will continue at the Casino until May 1, when they will be started on a tour to the Pacific coast. They will be succeeded at the Casino by the Carncross Minstrels, now in Philadelphia.

"Mr. Haverly's immediate enterprise, backed by Mr. Davis, is the war drama called The Volunteer, which has been rewritten, and for the production of which elaborate arrangements are under way. It will open at one of Chicago's leading theatres—probably the Auditorium—May 1, and thereafter will be sent west on a tour to the coast. It is believed to now possess strong popular elements.

"Albert, Grover and Burridge are building handsome scenery for it, and the Chicago Bank Note Company is getting out the paper. A first-class company will be engaged for the play, and no expense will be spared in making a new test of it."

LILLIAN KENNEDY IN CHICAGO.

Lillian Kennedy played an engagement at the Clark Street Theatre, Chicago, last week presenting her comedy-drama, She Couldn't Marry Three.

The entire press of that city accorded her the utmost praise, and were unanimous in the opinion that the little star of the piece is one of the brightest and prettiest soubrettes that has appeared in their city this season.

Time is booked solid up to March 1, 1893, after which there remain a few open weeks. The present enthusiasm of the press over this star and her play augurs well for her continued success.

A NEW PLAY.

Mr. Davis, of Litt and Davis, informs THE MIRROR that a new play by William Haworth will be produced under their management at St. Paul, Minn., June 5. The title of the play is Love, although that sentiment does not, it is understood, monopolize the action.

Mr. Davis says that it is really a comedy-drama, and not a melodrama; that it will be a notable scenic production; and that one scene, similar to one of the stirring effects in Blue Jeans, will excite great interest.

Fine printing has been devised, and the regular season will be entered upon in Chicago, at the Grand Opera House, Aug. 22.

REFLECTIONS.

Sarah Jewett occupied a box at Palmer's Theatre on Monday night.

Miss Frankfeld has joined the Hands Across the Sea company.

George H. Nunnay, manager of The Danites company, was in town over Sunday. He contemplates staging a new melodrama next season.

Fred. Mendoza joined The Limited Mail company yesterday (Monday) at Toledo, O.

[ad] Dangers of a Great City, Bedford Avenue Opera House, Brooklyn, E. D., April 4, week. New Academy of Music, Jersey City, April 11, week. Miner's People's Theatre, New York city, May 2, week. Come and see us; you will want to book the attraction.

Frederick Bond enters the cast of Gloriana this week to play the part of Spinks.

Sadie Martinot will end her tour next week at Philadelphia. The company may then be reorganized. It will probably follow A Trip to Chinatown at the Madison Square Theatre.

Mason Mitchell has been specially engaged for the production of Across the Potomac.

P. F. Baggs will appear in a new German play next season.

The *Oregonian*, of Portland, is responsible for the statement that J. R. Polk, the well-known actor, has abandoned the stage and turned gold miner.

The Sargent Aborn Opera company will start for St. John, New Brunswick, Canada, on April 18. It will play a season of three weeks at the Opera House. Then it will go to Denver for fifteen weeks. The comedians are J. Hitchcock and Kirkland Calhoun, the prima donna is Mamie Taylor, the contralto is Etta Bartlett, and the baritone is Adolph Mayer. Clarence Rogerson is the musical director.

Joseph Jefferson says that he will act no more in the old comedies. He took them up in order to show the critics that he was perfectly able to play with finish and effect other roles beside Rip Van Winkle, and having accomplished that design and doubled his large fortune into the bargain, he will return to Rip and play nothing else during the rest of his career. Mr. Jefferson will probably play an extended engagement in Chicago during the World's Fair.

Johann Strauss is writing a new comic opera to a libretto by Bauer and Wittmann.

Wilfred North writes: "Like the mountain pink that blooms mid snow and ice, and flourishes in an atmosphere where other flowers perish, so Marie Hubert Frohman thrives and grows in popularity in towns and States where other buds have blossomed but to fade." In other words, Mr. North assures THE MIRROR that The Witch is in its thirty-third consecutive week, and in spite of blizzards, snow, grip, etc., has been very successful. The attraction will go to the Pacific coast in July, returning to Chicago in October, New York in December, and possibly to London next year.

Sol Litt telegraphs from Milwaukee, under date of April 5: "Same old story. Rosabel Morrison opened to capacity both performances here to-day, against Soudan and Lilliputians."

William H. Morton, manager of Herrmann's Theatre, is in bad health. He says that he thinks it is due to incessant work. He hopes that a long rest this Summer will recuperate and revive him.

Little Willie Edouin, noted for his great success in The Soudan and other plays, is looking forward with glee to a Summer's fishing at Patchogue, L. I. He says, however, that fishing is really as hard work as acting.

Ida Van Cortland telegraphs: "Will you kindly urge autographs sent here promptly. Linen will be furnished if requested—a large number of the best names have already been received. I may be addressed this week at Grand Rapids, Mich. The time is growing short for the work, and the actors whose autographs have been requested for this novel quilt for the Actors' Fund Fair, will greatly facilitate the work if they will at once mail the squares of linen with their autographs."

Inigo Tyrrell to a MIRROR reporter: "As It Was Written, a play dramatized by myself from the Russian, will probably be produced in New York this season. Those who have seen flash-light photographs of its very strong and picturesque tableaux are sure that it will repeat in New York its Russian and San Francisco success." As It Was Written is an adaptation of La Casaque, by Vera Sussilitch. It was taken off the boards of the Noi-Sivaite Theatre, St. Petersburg, by an edict of the Czar, after the assassination of the Chief of Police, Gressor, by Vera—who was a Nihilist as well as a dramatist.

Charles Dickson will be supported by a new company next season. He will, however, continue to present Incog.

Elisabeth Marbury is not associated with the management of the company that is to produce Charles Bernard's play, Spooks—a version of Cynthia's Lovers—as has been said in some quarters. The mistake probably grew out of the fact that Daniel Finn, business manager of the company, has desk room at Miss Marbury's office. The reorganized company consists of Sarah McVicker, Rachel Booth, Adelaide Thornton, Dickie Delaro, Miss Eberle, May Steele, J. J. Coleman, David Steele, Charles Dade, Wallie Edinger and little Viola McNeil. These last two will appear in the one-act comedy, Holly Tree Inn. The company opened in Troy last night (Monday). On April 18 it will begin a two weeks' engagement at the Union Square Theatre.

[ad] Dangers of a Great City, Bedford Avenue Opera House, Brooklyn, E. D., April 4, week. New Academy of Music, Jersey City, April 11, week. Miner's People's Theatre, New York city, May 2, week. Come and see us; you will want to book the attraction.

HAYMAN VERSUS PROCTOR.

Last week papers were served in a suit begun against F. F. Proctor by Al. Hayman to recover $7,000 alleged to be due according to a contract for the appearance of the Shenandoah company for two weeks at the Grand Opera House, in Boston.

Mr. Hayman says that early last season the firm of Al. Hayman and Company made a contract with Mr. Proctor to play Shenandoah for two weeks at the Grand Opera House, Mr. Proctor agreeing to pay $7,000 for the attraction. Mr. Hayman claims that he objected at first to play at a popular price house, but on the strength of the guarantee he finally concluded to play.

"The company was to receive $3,500 at the end of the first week," says Mr. Hayman, "but when the management called for the money payment was refused, probably on the presumption that the company would then stop playing.

"They continued through the second week, however, without receiving one dollar of the earnings. On the Saturday of the final performance they were notified that Mr. Proctor had telegraphed that he could 'adjust' matters in New York on Monday.

"On Monday, when the demand was made for the money due, Mr. Proctor wrote me, asking me to call and make a friendly settlement. Suit was brought on Tuesday last to recover the full amount due.

"I think that this is possibly the most remarkable engagement in its way ever known in this country. The salaries of the company, the billing, and all other expenses were paid by us, and we had to send over $4,000 to Boston to meet the obligations of the organization. Mr. Proctor still holds all the funds, the outcome of the engagement."

A MIRROR reporter saw Mr. Proctor at the Twenty-third Street Theatre and outlined the statements made by Mr. Hayman.

Mr. Proctor stated that under the contract for Shenandoah at his Grand Opera House, Boston, he was to have the largest and best Shenandoah company, with the same cast and appointments as played in all the largest cities. "For that," continued Mr. Proctor, "I was to pay not a percentage of the receipts, but the fixed sum of $3,500 a week. It is thus apparent that the other side—whoever they are—had nothing to lose. If the company was a poor one, or if from any acts on their part the business was injured, the loss would all fall upon Proctor and Mansfield.

"After making that contract, a contract was entered into for the appearance of one of Mr. Charles Frohman's companies at the Hollis Street Theatre, Boston, about four weeks after the appearance of the Shenandoah at the Grand Opera House. There seems to have been a determination to injure, detract, and depreciate the Shenandoah company that appeared at the Grand Opera House for the benefit of the Charles Frohman company that would appear thereafter at the Hollis Street Theatre. The Shenandoah company appeared at the Grand Opera House on Monday evening, March 14, and the following Tuesday morning nearly every new-paper in Boston was filled with announcements—some of them expressly stating that they were wired on from New York—that Mr. Frohman's company was not playing at the Grand Opera House, and would not play in Boston until it appeared at the Hollis Street Theatre. The effect of these announcements was to create the impression that a "fake" company was playing Shenandoah at the Grand Opera House, and necessarily tended to injure the business. I warned Mr. Frohman in time that he would be held liable for the consequences. This is one of the reasons why the controversy has arisen between Al. Hayman and Company and myself, and I want the courts to decide whether the parties who received the guaranteed, fixed sum can sit down and rest on the guarantee and do what they choose to injure the business of the other party to the contract.

"I have attempted in letters to both Mr. Frohman and Mr. Hayman to give them to understand that I was perfectly willing to make an amicable adjustment of the affair—just to both parties under the circumstances—and I am still willing to do so. But I will not be driven into the payment of a fixed guarantee on these proceedings had by the other side against us. The only excuse thus far given was in a communication from Mr. Al. Hayman that he was not responsible for Mr. Charles Frohman's acts—who, by the way, is the man with whom the contract was made. I am willing to have the court decide that question. I have always paid my honest debts, and always keep my contracts.

"I may add that Charles Frohman represents enterprises in which my interest is worth at least $50,000, which is more than abundant security that they will get the money if the courts say that I must pay it. I have other defences which will be brought up when the case comes on for trial."

In regard to this matter we have received the following communication from Charles Frohman:

NEW YORK, April 4, 1892.

To the Editor of the Dramatic Mirror:

SIR.—In looking over the statement which Mr. Proctor has sent out, written by Mr. Dietz, in regard to The Shenandoah engagement, in which he contracted to pay a guarantee of $7,000, and towards which he has not paid one dollar, I wish to say in the first place he says that he contracted to get the Shenandoah company that has been playing in all the larger cities. This company was sent him.

He states that after making a contract with Proctor a contract was made to send Charles Frohman's company to Boston. Regarding this point, Mr. Proctor knows better than anybody else, that the Shenandoah company, which has always been known as Bronson Howard's Shenandoah was never called Charles Frohman's company, and that in making the announcement in the Sunday papers in his advertisements that Charles Frohman's New York company would appear in Shenandoah, he was making an announcement that was not true.

I have no doubt that this announcement injured his business from the fact that the Boston public know my stock company. In thinking the matter over carefully, I presume that Mr. Proctor made this announcement with the intention of getting up a controversy with us.

I wrote to Mr. Proctor telling him how unprofessional his action was, and that he was no more justified in calling it Charles Frohman's company, of New York, than he would be in calling it the A. M. Palmer company.

In the statement which has been sent out he says that the reason that "I want to go to court is to decide whether the parties that receive a guarantee or fixed sum can sit down and rest on the guarantee."

This part of his statement is rather humorous from the fact that the parties did not receive the guarantee, nor did they receive one penny towards the guarantee which Mr. Proctor agreed to pay.

The matter simply stands to-day as stated by Mr. Hayman "that a company played in good faith under a contract for two weeks at Proctor's Grand Opera House in Boston and never received one dollar for those performances, but the management are compelled to take the matter to court." Mr. Proctor making a point by which he evidently is desirous of gaining time to meet a just obligation.

Yours truly, CHARLES FROHMAN.

The suit will probably come up in the Superior Court in a few weeks.

☞ This is the time and THE MIRROR is the place for actors to insert a three months' professional card $1 a line to tell managers that they are ready to receive offers for next season and to state where they may be addressed.

SUNDAY PERFORMANCES.

Last week a letter from an estimable professional on the subject of Sunday theatricals was published in THE MIRROR under the signature of "One Who Knows." In the course of this letter appeared the following:

"A member of Mr. Mansfield's company told me that whenever he asked his company to play on Sunday night he paid them a night's salary for their work. If there is another manager who does that I have yet to hear of him. So far as I know, Maggie Mitchell is the only star who never plays on Sunday."

It appears that there are several shows beside Miss Mitchell that are consistently opposed to giving Sunday performances. From a number of communications that have reached us on this subject the following are of interest to the profession:

TORONTO, Ont., April 1, 1892.

To the Editor of the Dramatic Mirror:

SIR.—You will doubtless recognize the right we feel to raise an objection to the enclosed extract from the letter of "One Who Knows," which appears in your paper this week.

The fact is, he knows very little, for if he were a careful observer of the movements of the leading attractions in America he would know that Miss Vokes is one of the few stars who never play on Sunday. She is, moreover, so generously solicitous of the comfort and welfare of her company, that she rarely plays oftener than six nights and a Saturday matinee each week.

In the rare instances where she has played a Wednesday or a holiday matinee she has always paid her company extra salary for the performance, and in regard to holiday matinees has frequently preferred to satisfy the theatre managers by paying for the privilege of the day's rest rather than to give a performance. Yours very truly,

D. P. WILSON,
Acting manager Rosina Vokes company.

NEW YORK, April 2, 1892.

To the Editor of the Dramatic Mirror:

SIR.—In THE DRAMATIC MIRROR of this date is a letter from "One Who Knows," in which the writer gives credit to Maggie Mitchell for not playing on Sundays, and to Mr. Mansfield for paying his company for extra performances.

During the time I was with Fanny Davenport we were never asked to play on Sunday nights, and we were always paid extra for extra matinee performances. Under Daniel Frohman's management I have found the same pleasing rules in force.

You deserve the thanks of every actor and actress for opening this discussion of the Sunday performance question. Sincerely yours,

BLANCHE WEAVER.

INDIANAPOLIS, Ind., April 2, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I saw in THE MIRROR of last week that Maggie Mitchell was the only star that did not play on Sunday nights.

I would state that Marie Hubert-Frohman could not be induced, for all the wealth of the Indies, to play or have her company play on the Sabbath day.

She has refused some excellent weeks in Western cities on this account, and I suppose is the first star that has ever played an engagement at the Bush Street Theatre, San Francisco, that will not play on Sundays.

WILFRED NORTH,
Manager The Witch company.

EMMA HINCKLEY'S DEATH.

Up to about a fortnight ago Emma Hinckley was a member of A Temperance Town company. On last Saturday night she committed suicide in the Continental Hotel, Philadelphia, by inhaling gas.

She arrived in Philadelphia March 28, intending to join A Straight Tip company, which appears in that city this week. The cause of the suicide is not known.

Our Philadelphia correspondent says that one report alleges domestic trouble, and another is to the effect that she was driven insane by her mother's death, which occurred recently.

Two letters addressed to friends in New York were found with her body, but they contained nothing that related to her death. The manner in which her effects were arranged suggested premeditation. A letter signed by Lester Gurney, assistant secretary of the Actors' Fund, was found in her room. He was notified of her death, and replied directing Manager J. Fred. Zimmerman to bury her at the expense of the Fund.

It is also stated that Miss Hinckley was to have joined Julia Marlowe's company, which has a three weeks' engagement in Philadelphia beginning April 18. On Friday Manager Zimmerman received word that Miss Marlowe was ill in Chicago, and that the engagement might have to be canceled. Miss Hinckley learned of this, and possibly the fact caused a fit of despondency, which led to suicide.

EASTERN PENNSYLVANIA CIRCUIT

The new Grand Opera House, costing more than $75,000 at Williamsport is ready for the seating, and will be opened on Sept. 1.

At Wilkesbarre a complete structure is now under way, and will be opened by September next.

These new theatres will be placed in the Eastern Pennsylvania Circuit, comprising Reading, Scranton, Wilkesbarre, Williamsport, Allentown and Hazleton.

John D. Mishler at Reading does the booking and the theatres will be conducted on the successful "Mishler System."

☞ Following time open at Hoboken Theatre: Weeks April 11—25, May 5, 6, 7. W. S. Ross, manager.

PROFESSIONAL DOINGS.

THOMAS W. KEENE'S tour of twenty-five weeks, which ended on the 1st of last month, yielded a net profit of $22,000. Richard, Hamlet and Richelieu were played much more frequently than were the other plays in Mr. Keene's repertoire. This does not look as though the classic drama, as many persons seem to think, means bankruptcy. Mr. Keene will play a supplementary season shortly.

HARRY WILLIAMS has engaged Louie K. Quinten to replace Amy Ames in the part of Biddy McLare in The Waifs of New York.

THE De Wolf Hopper Opera company may be said to be on the home stretch. It will play return engagements during the next four weeks before coming to New York.

THE CHILD OF FORTUNE is the title of Millöcker's brand new opera now in rehearsal at the Casino. In Berlin it is a big success.

THE Prince of Wales' Theatre, London, has been engaged by Mr. and Mrs. Kendal from January to July, 1893.

IDA FITZHUGH has just recovered from a severe illness.

JAMES T. POWERS was in town last week.

THE ENGLISH ROSE will not be sent on the road after it is replaced in two weeks by Across the Potomac. The cast of Across the Potomac includes Robert Hilliard, Lorimer Stoddard, Mark Price, William Harcourt, F. J. Eberle, Henrietta Lander, Alice Fischer, Charlotte Tittel, and Helen Tracy.

EUGENE O'ROURKE has been engaged for the Tuxedo company.

FRANK HATCH and Harry Hatto will appear in Imagination.

MARK LYNCH and Mathilde Cottrelly have been engaged by R. B. Munroe for a new production on April 17, at the Girard Avenue Theatre, Philadelphia.

A BENEFIT will be given to Max Arnold, the comedian, by his friends at the Walnut Street Theatre, Philadelphia, on April 22. Mr. Arnold's misfortunes deserve substantial sympathy. He has become blind in one eye, and the only chance of saving the other eye depends upon his going to Vienna for treatment. His funds are exhausted, and it is to defray the expenses of the trip that the benefit has been arranged. Charles Bloomingdale, Jr., 904 Walnut Street, Philadelphia, will receive subscriptions for tickets.

A PROFESSIONAL card in THE MIRROR is the best investment an actor can make in the Spring. The cost is small—one dollar a line for three months—and the investor knows that every employing manager in the United States will see that offers for next season are in order. Moreover, the advertiser knows that his address will be found readily.

MARSHALL P. WILDER'S annual matinee comes off at Palmer's Theatre this (Tuesday) afternoon. The volunteers include Madame Cottrelly, Marion Manola, Elita Proctor Otis, Ollie Torbett, Anna Park, Georgie Park, Ida Park, Jack Mason, J. J. K. Hackett, Arthur Randolph Seaton, Victor Harris, Brooks and Denton, Edwin F. Kendall, Palmer's Theatre orchestra, and the Romany Band. The performance will be under W. B. Gross' direction.

JOHN W. JENNINGS will shortly recite a monologue called Hosea Greenleaf, by Charles Barnard. It goes without saying that the character is a New England one. Mr. Jennings will appear in several cities.

PREPARATIONS are being made at the Lyceum Theatre for a new production, which will follow Merry Gotham.

M. B. CURTIS has been liberated, under bail, in San Francisco. The court required bonds for $50,000. Double that amount was offered.

WILTON AND RULE, managers of Sadie Scanlan, have begun suit against Worrell, Taylor and Company, proprietors of the Philadelphia Empire Theatre, for refusing to play their star, last week, in alleged violation of contract. The Empire played The Pearl of Pekin instead. It is probable that Sadie Scanlan will be under new management next season. Negotiations are pending with a well-known manager.

SMALL and large professional cards in this paper alike meet the managerial eye. Managers have engagements to offer. Professional cards lead to engagements.

RICHARD GOLDEN played to one of the largest houses of the season at Bull's Opera House, in Newport, R. I., on March 28, for the benefit of the Elks of that city.

MANAGER D. A. SIRACUSE, of A Social Session company, received a diamond locket from the members of his company on his natal anniversary, March 28. Manager O. C. Genther, of the Grand Opera House, Wheeling, W. Va., made the presentation during the performance at his theatre on that auspicious occasion.

SEVERAL members of the Shenandoah company were guests of Clark's Hotel in Boston, which was partly burned early last Wednesday morning. The actors were scared, but not injured.

THE provisions of a new law in Ohio compel managers in that State to publish the entire scale of prices for seats and admission in all newspaper advertisements.

W. ANDREW MACK, Steve Maley, Alonzo Hatch, Edgar Norton, Will Carleton, William Smith, Henry Graham, George Chenet, Ada Bothner, Lottie Williams, Julie Mackay, Katie Gilbert and Hazel Selden have been engaged by Frank W. Sanger and Gus Bothner to appear in The Voodoo. The farce comedy will open at Philadelphia on April 13.

HUNDREDS of actors have found THE MIRROR'S professional cards the easiest, surest, cheapest medium to secure engagements.

SIR ARTHUR SULLIVAN is ill at his villa in La Turbie, though not in a dangerous condition. He suffers from secondary fever following an operation made necessary by kidney disease.

EDWARD M. FAVOR is praised for his work as leading comedian in the Pauline Hall Opera company, in place of George Boniface, a position he recently assumed. His wife, Edith Sinclair, has been engaged for leading character work in the same company during the Summer season.

ROBERT MANTELL'S first Southern tour, according to A. J. Samson, his business manager, is proving highly successful.

THE Jules Grau Opera company will play a ten weeks' Summer season in Charleston, S. C., beginning May 2.

ON the appearance of The Gossoon in Elmira, on March 29, the Sheriff served an attachment on Carroll Johnson for $295 and costs in favor of Jarvis Lord, an actor, formerly in Mr. Johnson's company. The performance was allowed to go on, after which the matter was satisfactorily settled.

PROFESSIONAL cards in THE MIRROR cost little and accomplish much.

A DISPATCH to THE MIRROR from Toledo, O., states that Dorothy Morton, of the Wilbur Opera company, was married to Treasurer Rowe, of the People's Theatre, Toledo, last Friday.

ALEXANDER SALVINI says that his father will not again be seen in America. He is playing infrequently in European cities, acting only one night in each place and joining the company near the end of each engagement. He is playing Iago, and though he does not look the part there is intense eagerness everywhere to see him in it.

MANAGERS appreciate the business sagacity that induces a professional to advertise the fact that he is at liberty, and that he can be addressed at a stated place.

C. E. CALLAHAN and W. C. Donaldson announce a new comedy-drama by Daniel Hart, called Underground, which will present the interior of a mine, with ascending carriages and coal cars in operation, and an illustration of the suppression of a strike by the militia. The play is said to be founded on facts, and has pretensions above the excitements suggested.

A COMPLAINT has been filed in Pittsburg, Pa., against William ("Dutch") Daly, in a suit to recover $22,620 claimed to be due on a contract executed by Daly with Arthur Locksley Hamilton and wife, plaintiffs, who say they came from England, three years ago, to take part in a cyclorama scheme owned by Daly, but have not received a cent from him. Mrs. Hamilton is an aunt of Fanny Davenport.

THE Enquirer Job Printing Company, of Cincinnati, has just issued its new date-book for 1892-93. It is handsomely bound, and it contains certain improvements that make it the best date-book we have seen.

EDWIN A. PRATT, the lawyer who has made theatrical cases the specialty of his law practice, announces that he has established a legal circuit throughout the United States. He has secured a representative in every city of importance to undertake legal business for authors, managers, and actors. In consequence of this move Mr. Pratt's practice has grown extensively. He has recently made additions to his offices, which he thinks are the most artistic and finely appointed in the city.

THE professional who carries a card in THE MIRROR at this time of year has a level head.

THE Tivoli Opera House, San Francisco, has been bought by Will. E. Davis. The purchase price was $420,500. Mr. Davis' intentions respecting the future of the theatre are unknown, but it is probably the entering wedge for another far-reaching circuit. His Chicago house, the Haymarket, has made a good deal of money.

T. SCHWARZSCHILD is said to be negotiating with capitalists in this city to build a large hotel and theatre on Congress Street in Portland, Me.

RIDA was banqueted by the Woman's Michigan Press Association in Grand Rapids, on the 25th ult.

THE Roanoke, Va., Lodge of Elks, No. 197, will celebrate its first anniversary, April 22, with a parade, a banquet, and a ball. Visiting Elks will be generously entertained. The committees include James McFall, E. Mahoney, E. R. Woodward, James A. McConnell, D. W. Espenlaub, and H. E. Getty.

ELSIE LESLIE will close her season in The Prince and Pauper April 9. In three seasons with this play this little actress has not missed a performance. She will spend the Summer in her warm-weather home in the Green Mountains. She will, however, first take part in the Actors' Fund Fair.

A PARAGRAPH by cable says that historical pedants are prodigiously pleased at the detection of an anachronism in Tennyson's Robin Hood, now running in this city at Daly's under the name of The Foresters. Tennyson describes Sir Richard Lea, father of Maid Marian, as a baronet, when in fact that title was not instituted until hundreds of years after the period of the play. King James I. was its founder.

"HARMONIZED MELODIES" is the title of a collection of songs, arranged by Charles D. Blake and published by F. Trifet, of 408 Washington Street, Boston. Considering the quantity of new and old favorites contained in this collection, the excellent quality of the typographical setting, the price—sixty cents—is marvellously cheap. Among the four hundred songs included in the book every taste is consulted.

GEORGE C. STALEY'S season in A Royal Pass will close on May 7. His tour began on Aug. 25, 1890, and it will have continued eighty-nine weeks from the beginning to the end. Manager Harry Doel Parker states that the next season will begin on Aug. 18 in the West.

THE NEW YORK
DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate line. Quarter-page, $30; Half-page, $55; One page, $100.

Professional cards, $1 per line for three months.

Two-line ("display") professional cards, $3 for three months; $5 for six months; $10 for one year.

Managers' Directory cards, $1 per line for three months.

Reading notices (marked "") 50 cents per line.*

Advertisements received until 10:30 P. M. Monday.

Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

Foreign subscription, $5 per annum, postage prepaid.

The Dramatic Mirror is sold in London at Low's Exchange, 67 Charing Cross, and at American Newspaper Agency, 15 King William Street. In Paris, at the Grand Hotel kiosques and at Brentano's, 37 Avenue de l'Opera. Advertisements and subscriptions received at the Paris office of The Mirror, 44 Rue de Rennes. The Trade supplied by all News Companies.

Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

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NEW YORK, - - - APRIL 9, 1892

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BIJOU THEATRE—A NIGHT AT THE CIRCUS, 8:15 P. M.
BROADWAY THEATRE—THE LION TAMER, 8 P. M.
CASINO—UNCLE CELESTIN, 8:15 P. M.
FOURTEENTH STREET THEATRE—BLUE JEANS, 8 P. M.
GRAND OPERA HOUSE—THE STEEL ALARM, 8 P. M.
HARRIGAN'S THEATRE—THE LAST OF THE HOGANS, 8 P. M.
HERRMANN'S—GLORIANA, 8 P. M.
JACOBS' THEATRE—THE WHITE SLAVE, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE.
LYCEUM THEATRE—MERRY GOTHAM, 8:15 P. M.
PROCTOR'S—THE ENGLISH ROSE, 8 P. M.
PEOPLE'S—THE MIDNIGHT ALARM, 8 P. M.
PALMER'S—COL. CARTER OF CARTERSVILLE, 8:15 P. M.
STANDARD THEATRE—INCOG., 8:15 P. M.
STAR THEATRE—THE AMERICAN MINISTER, 8 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M. Advertisements may be sent by telegraph.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

A BARREN MARKET.

AN exchange says that the present theatrical season has been the worst that New York managers have known in years. Our contemporary asserts that the fault for this bad state of affairs rests with the managers, who would have crowded houses all the time if they presented plays worthy of the public's patronage.

It is easy to make sweeping assertions of this character, and to thrust away all obstacles and adverse conditions besetting theatrical management with a lofty wave of the hand. It is easy to cry "give us good plays." But it is not so easy to get them.

In music and in drama New York receives not only the best that America produces but the best that Europe affords. In that respect there is greater variety and greater catholicity here than abroad, where native products only find favor. Germany, France, England, Italy—we reap the fruit of their harvests, and the fruit of our own into the bargain.

But "good plays," by which our contemporary means meritorious plays, are not always to be had for the buying, like cloth at the merchant's or potatoes at the grocer's. Money cannot produce such plays. If it could we should never want for them in this country. Our managers must be content, therefore, with investing in the nearest approach to worthy and probably attractive works that the market affords. Sometimes the market is bounteous. Just at present it is the reverse of that.

The same complaint that our contemporary utters is heard in Paris, London and Berlin. This season has been barren of plays of even average merit in London, where the theatres, as a rule, have played for months to beggarly receipts. There has been more productive activity among our own dramatists during the past year than there has been among their British brethren.

Our contemporary's assertion that the artistic worth of an attraction invariably fills the theatre is nonsense, pure and simple. As an instance, it may be cited that SARAH BERNHARDT's last engagement in this city was marked by discouraging receipts, while Mr. HOYT's Trip to Chinatown has been crowding one of our playhouses steadily throughout the season. We do not mean to say that this is an indication that artistic attractions are shunned by the public, but it goes to show that they are not proof against neglect.

WHAT IT IS FOR.

WE observe that many newspapers make the mistake of supposing that the object of the Actors' Fund Fair is to establish an orphanage for the children of professionals.

The Fair, we are informed on the best authority, is for the purpose of endowing the Actors' Fund with a sum of money sufficiently large to insure its permanency for all time to come. That is its specific purpose.

The propriety of founding an orphanage will rest with the Association and its trustees. The project seems to be feasible, and if the Fund's holdings shall be found to suffice for both the needs of its present work and the founding and maintaining of such an institution, the orphanage will undoubtedly become a substantial reality.

Preparations for the Fair, meantime, progress splendidly. The cash subscriptions have rolled up with amazing rapidity, and there seems to be no doubt whatever that the treasurer will have received from this source alone between forty and fifty thousand dollars before the Fair actually begins. Already the pecuniary showing is unprecedented in the history of public fairs.

WHEN WILL IT BE ADJUSTED?

THE action of a loafer, called in the news-dispatches a lawyer, who the other day in a Western town thought he had warrant to insult a woman because she was an actress, again emphasizes an ignorance that human development ought in the course of time to abolish.

The attribution to the dramatic profession, by the unthinking public, of personal motives in the incidents and accidents of life different from those that are passively permitted to persons of other professions, is persistent and notorious. And any other profession, or any other class of citizens, would resent such impertinence and misrepresentation by riot.

The player-folk are just as definitely public servants as the lawyer-folk, the medical-folk, the literary-folk, and the preacher-folk. This will be disputed, perhaps, upon various grounds, more or less plausible or sophistical, as to the more isolated or prosy performances of lawyers, doctors, literati and preachers; but it is a fact that the players fill their necessary place in a civilization of which the stage is a noble product in line with the evolution of nature and art. And if it were possible to blot out any of the elements of this civilization—the tendency of the human animal to quarrel and to go to law; his susceptibility to physical ill; his love for story-telling, poetic, romantic or tragic; and his inspirational impulse to worship, possibly degenerated in these days by pulpit sophistication; all these would as soon be blotted out as the institutions they have created—the loss of the theatre would be as conspicuously missed as would that of any of the elements that make up the progressive world to-day.

Give, then, the player his right to private conduct as the right is given to others; and do not condemn the stage for some misdeed of an individual of it. It is still too much the habit of people to regard with distrust almost any movement of an actor or an actress, on the theory that this profession does everything for advertisement or for effect. Individual misfortunes which of others would invoke sympathy are too often misbelieved or laughed at of people of the theatre; nothing but death itself is effectual to settle questions of them which are settled in life of others; and in some cases even death, heralded as "the leveler," is powerless to make mundane adjustments as to them.

As to an *otium cum dignitate*, that seems to be one of the things in life forbidden to the people of the stage.

Some one may say: "But the habits and conduct of individuals in the dramatic profession, and its ancient traditions of vagabondage, are the causes of all this."

On the contrary, ignorance and narrow prejudice are the causes. If the traditions and the acts of individuals are so potent to discredit the dramatic profession, why are not the traditions and the acts of individuals equally potent to discredit other professions?

The empty oyster-shell was perhaps the earliest symbol of that justice which gives the oyster itself to the lawyer. A daily paper in this city declared a few days ago that the Bar Association "has upon its rolls to-day a score of names of men who are a disgrace to the legal profession," and that "it seems to be almost impossible to secure the disbarment of a scoundrel lawyer." Some lawyers, despite their wide knowledge of "legal" avenues of escape, are so notoriously bad that they are caught. Yet is not the profession of the law respected and respectable?

Medicine was once charlatanry; was later practised in the shop of the barber, and physicians are not all skilful and angelic to-day. Yet who does not respect the profession?

HOMER was a vagabond—and many a literary genius since his time has been even worse than a vagabond—but does literature suffer?

Clergymen—alas! how many fall from grace!

The people of the stage are simply citizens, and human like all of these.

PERSONAL.

SPOFFORD.—A. R. Spofford, known to many dramatists and professionals as the Librarian of Congress, has edited a "Library of Wit and Humor," which is published in Philadelphia.

DILIGENTI.—Irma Diligenti sailed for home by the Netherlands line on Saturday. She will fill engagements in Italy next season.

PADEREWSKI.—Herr Paderewski sailed for home by the *Trave* last week. He will return next season, and give sixty concerts under the management of C. F. Tretbau. The pianist's share of the season of four months just concluded was about $75,000. His conscientiousness and gentle bearing, added to his marvelous playing, have made Paderewski one of the most popular of virtuosi in this country, and his second season here will no doubt be as successful as his first.

METCALFE.—Charles Metcalfe, the popular press agent, now representing the Park and Walnut Street Theatres, Philadelphia, made a flying visit to New York on Friday to see his friends.

SHEPHARD.—Burt Shephard, who plays the part of the Chicago man in Tuxedo, is seriously ill with tonsilitis at the Colonnade Hotel, in this city.

JEFFERSON.—Joseph Jefferson arrived in New York on Wednesday, straight from Denver, on his special car.

FRAWLEY.—T. D. Frawley has resigned from William H. Crane's company, in order to join the St. Paul stock company for the Summer.

HAWK.—Harry Hawk, the low comedian of the English Rose company, was absent from the cast last week. He had left town to attend the funeral of his mother. William Jerome replaced him temporarily.

ABBOTT.—Charles Abbott has been in Chicago for some time past receiving medical treatment. We are glad to learn that he is improving rapidly. His partner, Ben Teal, has been suffering from a severe cold, but he is not incapacitated from work.

BARRY.—The Washington *Post* says of Helen Barry in A Night's Frolic that she "suggests very forcibly and agreeably some of the most charming personal and histrionic traits of Ada Dyas and Ada Rehan, with a regal presence all her own."

SULLIVAN.—The Detroit *Tribune* remarks that "John L. Sullivan is undoubtedly a powerful educational factor, especially when he is sober enough to get across the stage without falling into the orchestra."

LABOUCHÈRE.—Henry Labouchère makes the astonishing assertion in London *Truth* that "Ta-ra-ra-boom-de-ray" originated with American negro camp-meeting enthusiasts! The refrain, by the way, has been traced to its real source—a New Orleans resort of evil resort—where it was coupled with words not suited to refined ears.

LACY.—Harry Lacy's season closed at Miner's Theatre, Newark, last week. Mr. Lacy will continue to present Jack Royal next season, but after that he expects to turn his attention to light comedy. In the olden days, when he was a member of Daly's company, he was successful in that line, and he thinks that the time is ripe again for it.

HANLEY.—Mart Hanley has gone in for gymnastics in his little private office at Harrigan's. He may be seen in the morning cavorting upon an electrical trapeze and horizontal bar, made for him by John Whalen, the electrician.

IRWIN.—Florence Irwin, of the Grau Opera company, and A. Ebbicke, clarionet player of the Grau orchestra, were married last Thursday at Asheville, N. C.

DAYMER.—Clara Daymer, who is now in E. H. Sothern's company, has signed with R. M. Field for the Boston Museum company, next season. Mr. Field will have several new actors in his organization. Miss Daymer was the Queen Elizabeth in Mr. Mansfield's production of Richard III. at Palmer's. She was then but seventeen years of age. On several occasions this season, when members of Mr. Sothern's support were ill, she has taken their parts at short notice and played them surprisingly well.

FRANKLIN.—Little Irene Franklin has played the long part of Editha in The Burglar all this season without an understudy, and has made a favorable impression everywhere. She will close with the company in May. Irene's father is with Joseph Murphy's company. Father, mother and daughter intend to travel together next season.

REGALOSCITA.—La Regaloncita appeared at a reception given in a young ladies' school of this city, last Friday afternoon. The clever child astonished and delighted the audience by her remarkable recitations and dances.

EAGLE.—Oscar Eagle is one of the most popular of war drama officers. He has played General Haverill in Shenandoah for two seasons, and now he is engaged to play Colonel Prescott in Held by the Enemy for four weeks, opening on the 18th inst.

BERNHARDT.—Sarah Bernhardt has imbibed the spirit of American humor. On Friday last a telegram was received by Maurice Grau late in the day announcing Jean de Reszke's illness and inability to appear as Romeo. Mr. Grau was in a state of mind until he discovered that the telegram had emanated from Sarah, and that the date was All Fool's Day.

GILBERT.—Ada Vanden Gilbert, aged five, made her first appearance on the professional stage, last week in Frederic Bryton's Forgiven company at Jacobs' Third Avenue Theatre.

BELL.—Digby Bell is having a busy time on the road with the constant rehearsals and drilling for the production of Jupiter at Palmer's the first week in May.

ROWLEY.—Lilian Rowley was married recently to James H. Rogers, proprietor of the Coleman House. She starred early this season.

MURAT.—Mary Murat, once a popular actress, is living in obscurity in Washington. Her circumstances are straitened.

THOMAS.—The stories of ill-feeling between Augustus Thomas and A. M. Palmer are not borne out by the circumstance that a MIRROR representative found them chatting together pleasantly in the manager's office last Friday.

HIBBARD.—A four-act play by George Hibbard, of Buffalo, has been accepted by Daniel Frohman for production at the Lyceum.

BRADFORD.—Lottie Bradford, formerly with Alexander Salvini and Neil Burgess, is forming a company to produce a new five-act play entitled, By Force of Impulse. Henry M. Pitt will direct the production and be a member of the company. The season is to open at the Dudley Street Opera House, Boston, on Monday.

WARREN.—Fred. Warren has been specially engaged to play the leading comedy parts with Oliver Byron during the latter's engagement at the San Francisco Alcazar, beginning May 23.

O'NEILL.—James O'Neill was caught by a deputation of St. Patrick's Day paraders in Kansas City, compelled to fall into line, and made to march through the streets carrying a harp. Mr. O'Neill is resting in Chicago this week, previously to opening at the Windsor there next Monday night. William F. Connor, Mr. O'Neill's astute manager, will make a brief visit to New York while his star is enjoying this brief holiday. He is expected to reach here to-morrow (Wednesday.)

PALMER.—A. M. Palmer will sail for Europe early in June. His stock company will play under Al. Hayman's auspices until the end of the present year over an extensive route. It will return to Palmer's about the Christmas holidays.

BARRETT.—There is an ancient belief among professionals that Lawrence Barrett's real name was Brannigan. This belief is now upset by George E. Rogers, a Detroit business man, who asserts that when the late tragedian was a lad of fifteen he was employed as cash-boy in Holmes and Company's store at Detroit. His name was Lawrence Barrett then, and Lawrence Barrett it remained when as a youth he went on the stage. It was an enemy, it seems, who invented the Brannigan fiction although why the name of Brannigan, had it really belonged to Barrett, should have been supposed to reflect upon its owner probably none but that enemy ever knew.

THE USHER.

A foolish attempt was made, last week, to make it appear that the collapse of the "opposition" to the Fair was in reality a withdrawal from hostilities due to a promise of certain vague "concessions."

That insinuation was as deliberately mendacious as the other assertion that the indignation meeting called for a week ago Sunday night at the Bijou was not a fiasco, but a postponement.

The idea of a compromise with the originators of a conspiracy to injure the Actors' Fund Fair was never considered for an instant by any person friendly to or connected with the work of the Fair.

At no time did those in charge of it officially recognize the late "opposition."

The pretence that the Fair Committee would so far forget its dignity and its duty as to make terms with the publicly avowed opponents of the movement to endow the profession's charity is incompatible with the character of its members, while to expect anyone to believe that they would select the moment when those opponents were covered with abject defeat, to enter into a superfluous treaty, is ridiculous.

Of course no "concessions" were made, or even thought of; and equally of course the statement to the contrary was made out of whole cloth.

✥

The protest from "One Who Knows" (a signature that concealed the identity of an estimable actress) in last week's MIRROR has attracted the attention of many professionals.

According to several letters anent her communication, it appears that there are other stars beside Maggie Mitchell that never play on Sunday, and other stars beside Richard Mansfield that pay extra salary when Sunday night performances are given.

The writers of these letters agree on one point—emphatic disapproval of the proposal to establish Sunday night theatricals in New York.

Except in two or three segregated cases our managers are strongly opposed to the ill-advised suggestion. The exceptions are managers that look at everything from a strictly commercial standpoint.

The actor has yet to be heard from who regards the proposal with favor. THE MIRROR will be pleased to publish his views, as well as those of as many managers and professionals as desire to declare themselves on this important question.

✥

Taylor's Exchange has been improved in many respects since last Summer, and visiting managers will find it a headquarters that could scarcely be improved upon.

The number of offices has been increased to fifty. Electric lighting and an elevator have been put in. Nearly all the offices have been engaged by managers of the principal theatres and attractions.

Mr. Taylor has disposed of all his outside interests, and will devote himself solely to conducting this, the largest and most popular establishment in town. He recognizes the fact that a first-class exchange, qualified to attend to the business of its customers, must not be cumbered with entanglements.

To expect clear-headed managers to entrust their confidential interests to a concern that maintains a number of conflicting and rival enterprises would be to underestimate the stock of good sense possessed by successful business men.

Mr. Taylor has reached that enviable position where he can afford to pick and choose the clients he wishes to represent.

"Leading theatres and leading attractions will monopolize the Exchange this Summer," he says.

✥

The other day I had something to say on the gratifying tendency of American actors to organize for social, fraternal and benevolent purposes. The same tendency is observable in London.

The English profession has organized the Actors' Association, which celebrated its first birthday recently. The Association has a a large membership, composed of women as well as of men; Henry Irving is its president, and the annual report shows that its affairs are flourishing like the proverbial green bay tree.

The chief objects of the Association are stated to be the sanitating of theatres, the protecting of actors from what are known on the other side as bogus managers—a peculiar class of petty swindlers—and the development of fraternal feeling.

✥

Since the Association began its good work there has been a decided improvement in the condition of the dressing-rooms of provincial theatres; the schemes of the bogus managers have been blocked to some extent; while the members have been brought into closer relations than formerly.

To that extent, therefore, the Association has stuck to its purpose and has justified its establishment.

The methods and principles of the Association are in no sense aggressive. Care has been taken to steer it clear of trades unionism features. The effort has been to improve the actors' condition, but only by the use of measures that are approved by public opinion.

✥

Although its membership is smaller, our Actors' Order of Friendship, has quietly worked for several years to the same end as that aimed at by the English Actors' Association.

To dignify the profession; to throw the weight of its influence in favor of all things calculated to improve and to benefit the profession; to set its face against the debasing and the pernicious—these have been its principles and its practices.

The moral effect of such a body as the A. O. O. F. on the trend of professional affairs is very great, and for that reason it might be wished that the modesty of its claims, of its good work, and of its deliberations could be relaxed somewhat in order that it might still more widely conserve the general good.

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A paragraph, emanating from a dubious source, which says that Manager Palmer seriously thinks of withdrawing from metropolitan management and settling down in London, would be unworthy of notice had it not received credence from several remote newspapers that take advantage of the opportunity to lament Mr. Palmer's proposed departure.

It is scarcely necessary to say that Mr. Palmer's interests, personal and commercial, are centred here; that his managerial plans are mapped out for several seasons to come, and that no such intention as that imputed to him by the paragraph in question ever entered his mind.

There might be a Denial Press Syndicate established in this city for the benefit of managers and the profession. It would have no lack of material to circulate, and it would fill a long-felt want.

WILLIAM BLAISDELL.

William Blaisdell, whose portrait appears on the front page of this issue, is the youngest of our comic opera comedians. He was born in San Francisco in 1867. At the age of five he made his theatrical debut at White Pine, Nevada, on the occasion of the dedication of his father's theatre. Rosa Rand made the opening address and little Blaisdell did Horace Lingard's character sketches. Among the others in the bill were Annie Pixley, Emily Melville, and Clara Moore (now Mrs. Charles T. Ellis).

The lad afterward traveled with his father's companies through the Western States and territories, also visiting the Pacific coast and Australia. Returning to San Francisco he played successfully a year's engagement in burlesque opera.

Mr. Blaisdell's father then went East, and he accepted an offer to play Louis Harrison's part in Skipped by the Light of the Moon. He remained in that piece two seasons and then became the comedian of Lizzie Evans' company for one season.

His next professional move was to sign a three years' contract as first comedian with the McCaull Opera company, and began by scoring an emphatic hit in The Seven Suabians when that opera was first presented in this city. Carl Streitman, who saw this performance, said that Mr. Blaisdell's Spatzle was equal in merit to that of the German originator of the character. During his last season with the McCaull organization Mr. Blaisdell won high praise for his Casimir in Clover and other rôles.

Following the McCaull engagement Mr. Blaisdell joined the Pauline Hall Opera company, playing the comedy parts in her extensive repertoire. With that organization he has appeared in The Black Hussar, Indiana, Nanon, Ermine, Amorita, La Belle Helene, and Madame Favart.

Mr. Blaisdell has been engaged as leading comedian for the production of Frank Dupree's opera King Kalco at the Broadway Theatre.

COMPELLED TO DISGORGE.

F. H. Kells formerly managed the Hudson Opera House in Hudson, N. Y. THE MIRROR correspondent writes that Kells arranged in some way to play One of the Bravest, managed by Charles McCarthy, at this place, and after the play had begun refused to surrender to Manager McCarthy the latter's full share of the receipts.

At the end of the second act Mr. McCarthy appeared before the curtain, explained the situation to the audience, and refused to let the play proceed until Kells should surrender the amount due, at the same time offering his share of the receipts to reimburse ticket-holders.

At the close of Manager McCarthy's remarks the audience besieged the box-office, in which Kells had locked himself, and by threats compelled him to pay the manager his due. The play was then concluded.

Mr. Fox, the present manager of the Opera House, was in no way responsible in the matter. Kells is said to have treated other companies in the same manner.

RINGING THE CHANGES.

The annual Spring clearing is now in progress at the *Herald* office. Managing Editor Reicks has been summoned abroad to "confer" with Mr. Bennett, and several members of the staff are shaking in their shoes.

C. H. Meltzer, the dramatic critic, has been granted a six weeks' furlough, according to some accounts. Another report states that he has been transferred to new duties, and is now located in an interior city, as special correspondent.

At all events, Mr. Meltzer has not written any criticisms for two weeks past, and Philip Hubert, recently his assistant, is now writing the musical and dramatic notices and the critic of the *Herald*, has charge of the Sunday edition.

Mr. Meltzer, who is a conscientious and aspiring writer, occupied the *Herald's* dramatic chair for a longer period than is usual with its incumbents.

A POINT IN DENVER.

The city attorney of Denver, Col., is engaged with a novel point in law. The question involved is: Has a policeman on duty and in uniform a right to enter a theatre when he desires to do so, without a ticket?

When the Bostonians were playing at the Tabor Grand the audience was so large that the management used camp-stools and chairs in the aisles, which were thus blocked at times, in violation of law. Police Captain Phillips instructed Officer Palmer to have the aisles kept clear. The last night of the engagement this officer made the ushers remove seats that were occupied, and was forbidden the theatre. His superiors instructed him to go in, as usual. On Sunday night Officer Palmer, though refused admission by the doorkeeper, entered the theatre. The employés sought to put him out. He was about to clear his way with his club, when his superior arrived, and the fight was brought to an end.

The officer is still on his beat, but not that part of it which includes the theatre interior, and the wise men of the law are discussing the situation pro and con.

A COMPANY ON BICYCLES.

W. R. Palmer, Jr., has undertaken a peculiar scheme for the Summer. He proposes to send on tour through New England, beginning on May ninth at New Rochelle, a theatrical company on safety bicycles. He has already booked two months solid in such places as New Haven, Waterbury, Hartford, Bridgeport and Stamford, and he anticipates not the slightest difficulty in filling his time for five months.

The company will not only travel on wheels, but the play in which they appear may be said to revolve around wheels—a species of cog-wheel combination, as it were. The piece is a musical comedy, entitled Love on Wheels, and it deals with bicycle club life

THE STEIN BILL.

"I got the theatrical children's bill reported favorably from the Judiciary Committee of the Senate. It is now in a position to be passed," said Assemblyman Stein to a MIRROR reporter on Saturday

"A fortnight ago the bill could have been brought up finally in the Senate. A glance at those present, however, showed that many of the Senators favorably disposed to the bill were absent. It was therefore laid over."

THE MIRROR understands that a poll of the Senate was taken, and that as a result it is known that there is a substantial majority for the bill. We further understand that, owing to a complication that involves other bills, the Stein amendment will not be taken up until the last week of the session—that will be the week of the 21st inst.

A NEW TRIAL ORDERED.

A. M. Palmer was appointed receiver of the late Bartley Campbell, succeeding Ernest Harvier. He began suit to recover possession of the Fourteenth Street Theatre, and for an accounting by J. Wesley Rosenquest, claiming that under certain provisions of the agreement between Samuel Colville and Bartley Campbell the theatre reverted to the Campbell estate.

Two years ago the action came on in the Supreme Court before Judge Van Brunt, who dismissed the complaint on the ground that there was a defect in the appointment of Harvier, the receiver's predecessor, which invalidated the appointment of Mr. Palmer.

An appeal was taken. Last week the General Term of the Supreme Court handed down a decision reversing Judge Van Brunt's judgment, and ordering a new trial.

MANAGER LOTHROP'S THEATRES.

Manager George E. Lothrop, of Boston, has secured the lease of a new theatre to be immediately built in Pawtucket, R. I., which will be called the Lothrop Opera House. The builders propose to duplicate the new Columbia in Boston, and the Lothrop will be the most expensive theatre in Rhode Island. Mr. Lothrop also proposes to control new theatres in Fall River, Lynn, and possibly in Lowell, and within a year expects to have houses in Springfield, Hartford, and possibly New Bedford. He is said to have ample financial backing. In Boston he will secure an extension of his lease of the Grand, and rebuild that theatre, or in case of failure in this, he proposes to have a new house built for him on Washington Street, between Dover Street and the Columbia Theatre.

PLEASED WITH LITTLE TIPPETT.

Messrs. Abbott and Teal are delighted with the production in Detroit of Little Tippett, the adaptation by Harry and Edward Paulton of Alexandre Bisson's Les Joies de la Paternité.

"The play went with a shout from start to finish," Mr. Teal writes from Chicago, "and it will undoubtedly prove a money-maker. We shall produce Little Tippett at the Walnut Street Theatre, Philadelphia, on May 9, for at least two weeks."

Mr. Teal will come on from Chicago this week, to arrange for the Philadelphia production of the piece. Niobe opened on Sunday night what promises to be a highly successful Chicago engagement.

Marie Hubert Frohman as the "Witch" gave a dignified, earnest and thoroughly womanly impersonation of [illegible]

THE time has come for actors to think of next season's engagements. April, May and June are the months when most contracts are signed, for managers' plans are perfected earlier than formerly. Hundreds of first-rate engagements are made annually through the medium of THE MIRROR'S Professional Cards. They tell managers what professionals are open to offers and where they may be addressed. The rate (one dollar a line for three months) is inexpensive.

GOSSIP OF THE TOWN.

COLONEL CARTER is drawing well at Palmer's. The piece will undoubtedly hold the boards until the close of the regular stock season.

THE supplementary opera season at the Metropolitan is quite successful in the pecuniary sense.

FANNY DAVENPORT has sent $250 to the Women's Executive Committee of the Actors' Fund Fair.

F. B. DEVEREUX, manager of the Devereux Opera House at Phœnix, Arizona, says that that far-away town is rapidly spreading out on the map of the Northwest. Mr. Devereux is an Easterner, but the rush of Western progress gives him no time to regret the allurements of our section.

J. W. SHANNON has been especially engaged by W. H. Crane for the production of The American Minister at the Star. He deserves a warm welcome back to the boards on which he won distinction in the days of the Wallack stock.

A CARD in THE MIRROR costs $1 a line for three months. That is an average of less than 8 cents a line for each insertion.

EZRA KENDALL'S season will close about May 21. He played to a large week's business at the Chicago Alhambra last week. Mr. Kendall will spend the Summer at Sea Cliff, L. I. Next season will be the last of A Pair of Kids, in which he has won popularity and made money. The season following Mr. Kendall will introduce a novelty, now preparing, which he describes as "a new inflammation of the imagination."

FREDERIC GUEST, now with Marie Wainwright, will not be a member of the Boston Museum stock, as has been stated. He says that Mr. Field wanted him for comedy, but could not give him the parts applied for.

ACTORS whose cards appear in THE MIRROR can be found always without trouble by managers making contracts for next season.

THE MIRROR'S correspondent at Hornellsville denies a paragraph printed by the Cincinnati *Enquirer* to the effect that Agnes Herndon stopped her play in Hornellsville, recently, to rebuke a number of men who were noisily munching peanuts.

LEVY AND HEINE, of Chicago, have leased the Thalia Theatre for five years, and intend, it is said, to run it as a distinctively Jewish theatre. They propose to present Jewish plays, and are said to have agreed to pay a rental largely above that asked from the Rosenfelds.

E. J. HASSAN was ill for several weeks at his home in Connecticut. He was sufficiently recovered, however, to visit town and the MIRROR office last week. Mr. Hassan is perfecting extensive plans for next season, which he will communicate to the public later on.

SUNDAY trips to Boston have been resumed by the popular Fall River Line. This route is popular with the profession.

WILLIAM G. GILMORE, who claims to be the son of E. G. Gilmore, is suing the latter for about $25,000, which the young man claims is due to him on his mother's estate, of which E. G. Gilmore is executor. The case has been given to a referee to take testimony.

OUR professional cards commend themselves to actors who have not signed for next season. $1 a line 13 times.

THERE are letters at the *Spirit of the Times* office for F. O. Johns, Dauncey Maskell, Harold Fosberg, Mrs. Florence Miller, of the Yellow Dwarf company, and the manager of the Shamus O'Brien company.

IT is said that The Sultana, comic opera by Oscanyan Effendi and Mr. Chrystal, will be produced in this city before long.

THE business of A Trip to Chinatown continues to be phenomenal. All last week the Madison Square Theatre was crowded, and that has been the record almost every week.

HARRY SAINT MAUR has sold his novel, "A Railway Mystery," to the Minerva Publishing Company, who will issue it shortly. Mr. Saint Maur is recovering from a severe attack of inflammatory rheumatism, which confined him to the house for several weeks.

PAPERS have arrived from Buenos Ayres with long accounts of the Cleary company's shipwreck experience. According to all accounts Mr. Cleary conducted himself bravely during the trying moments when the passengers and crew were being transferred from the stranded ship *Elder* to the shore. The pluck of the women of the company is attested by the report that not a feminine scream was heard at the scene of the disaster. A full-page picture of the Cleary company, grouped more or less picturesquely, appears in the Buenos Ayres *Caras & Caretas*, the only English illustrated publication in the Argentine Republic.

WANTED, two first-class attractions for

$31,521!

OVER FIVE THOUSAND INCREASE SINCE LAST TUESDAY.

The Fair Subscriptions Growing Marvellously—Enthusiasm is at Fever-Heat, and It's Catching—News and Notes of the Progress of the Great Work.

At six o'clock yesterday (Monday) afternoon the cash subscriptions to the Actors' Fund Fair had reached $31,521.75!

While that represents the amount paid over to the Treasurer, it does not include all the money that has been subscribed, for many books have not yet been turned in.

The estimated value of the goods donated is $15,000.

Only those that are in a position to personally observe the work of the officers of the Actors' Fund Fair and the Women's Executive Committee can appreciate the vast amount of energy and enthusiasm that is being expended on this philanthropic undertaking.

Almost daily the members of the Fair Committee meet in President Palmer's office to confer on the multitude of subjects that constantly arise.

In the headquarters of the Women's Committee on the floor below there is ceaseless bustle—messenger boys coming and going, express packages arriving, members hurrying in to report progress. Nothing short of a political headquarters on the eve of an election can compare with it for excitement.

Mr. Palmer has practically given up his own business to attend to the business of the Fair. Mr. Aldrich spends his nights pondering the details of the great scheme, and his days in getting subscriptions, in winning friends for the object, and in giving his fellow-committeemen the benefit of his practical ideas. Treasurer Sanger's hand is kept busy endorsing cheques for deposit to the credit of the Fund. Daniel Frohman has his hands full of duties. Mrs. Palmer is at her desk from morn till night. Miss Cayvan has established a branch secretary's office in her dressing-room at the Lyceum where she fills every leisure moment.

And so it is with everybody concerned in the great work. The enthusiasm is in the air—it is infectious—and no one can venture within the busy circle of activity without catching it.

Architect White has prepared a birdseye view of the Fair as it will be when the doors of the Madison Square Garden are open on May 2. It shows the beautiful floral booth; the maypole; the Greek entrance of tapering pillars and graceful arch; the fountain; the accurate representation of Shakespeare's house, the Globe Theatre, Mitchell's Olympic, Barton's Chambers Street Theatre; the superb candy temple; the trefoil and circular booths, and the other novel and bewildering architectural and decorative achievements that will astonish and delight all beholders.

It has been decided to place season tickets on sale at $5 apiece. Admission in the afternoon will cost 50 cents, and at night $1.

Alice Fischer, who has returned from Baltimore, where she industriously worked for the Fair, made an enthusiastic report to a MIRROR reporter.

"I was only there a short time," she said, "but I obtained from E. S. Abell, the proprietor of the Baltimore *Sun*, a cheque for $100 and the assurance that the *Sun* would do everything it could to help. S. Stokes, of the Utaw House, gave me $50, and Cox, the theatrical printer, gave me $25. Jones, the costumer, gave me an oil painting.

"As to the proposed performance by amateurs which THE MIRROR mentioned last week, it will be a splendid social and pecuniary success. Mrs. Benjamin Howitz and her daughter, Adele Howitz, the belle of Baltimore, have the affair in charge, and as Miss Howitz will appear on the boards a large audience is assured. Daniel Frohman has given them the right to act The Charity Ball for one night; Mr. Albaugh has donated the use of his theatre, and Mrs. P. Harris will attend to the business part of the production.

"I left my subscription book with Benjamin Horning, of the A. O. O. F., who is acting in the Howard Auditorium company, and he will endeavor to fill it."

Through Miss Fischer, E. D. Price has donated an autograph of John McCullough to be placed on sale. It is in the form of an order for seats, written in lead pencil.

De Wolf Hopper has sent his cheque for $50 to Aunt Louisa Eldridge, coupled with the wish that "the Fair will be a great go." It will!

Mrs. Pierrepont Morgan has contributed $200.

Mrs. Edward Harrigan has received a cheque for $100 from the Metropolitan Job Printing Company, and through her efforts Brunswick, Callender and Company have contributed a billiard table worth $300. These are only two of many donations that Mrs. Harrigan has collected since her committee was organized a short time ago.

Morris K. Jessup has sent his cheque for $100 to President Palmer, with an expression of good-will to the Fair. Mr. Jessup is the president of the Young Men's Christian Association of this city.

In answer to Miss Cayvan's appeal for assistance from women in the traveling companies many letters have been received, one of which—from Susie Kirwin, of the Wilbur Opera company—may be quoted as a specimen illustrating the hearty good-will and the whole-souled responsiveness that actresses unable to take part in the preparations here are giving.

"We have forty-five people," says Miss Kirwin. "First we shall make up a cash subscription and send it on at once. The twenty-eight ladies of the company held a meeting this afternoon. I proposed to furnish the materials to make a lot of saleable articles—fancy work, useful and ornamental—consisting of sofa cushions, toilet sets, mantel scarfs and mats, bureau sachets, pin-cushions, splashers, toilet slippers, tidies, a handsomely dressed doll, night-robe cases, shirt cases, etc. Every one is going to do a share of the work, and we shall be able to send you a box of pretty and useful articles."

John Brown, a non-professional, who says that he has become interested in the Fair through what he has read about it, writes to Miss Cayvan, making the suggestion that the theatres of this city shall close during the Fair week. "Of course," says Mr. Brown, "this plan would involve some sacrifice on the part of the profession, but it would not be so great, after all, when we come to consider that the profession are the only beneficiaries. Deprived of the theatres, the public would naturally be attracted to the Fair, thereby increasing the receipts by many thousands of dollars; whereas, if the theatres remain open, their patronage would be divided."

May Robson's souvenir spoons are now in the hands of the Gorham Manufacturing Company. One is a large berry spoon which will bear relief portraits of Charlotte Cushman, Mary Anderson, Clara Morris, Agnes Ethel and Lotta on the front and of Forrest, Booth, Jefferson, Davenport and Florence on the back. They will sell at $5 apiece. Five thousand are being manufactured. The coffee spoons will number 1,500. There will be one hundred bearing the portrait of each of fifteen actresses, viz.: Mrs. Kendal, Patti, Agnes Booth, Annie Russell, Fanny Davenport, Georgia Cayvan, Effie Shannon, Maude Harrison, Marie Burroughs, Rosina Vokes, Modjeska, Sydney Armstrong, Rose Coghlan, May Robson, and Lillian Russell. The coffee spoons will be sold at $2 50 apiece, or $30 for the full set of fifteen.

Marie Carlyle is in Boston working for the Fair.

Gabrielle Du Sauld is organizing a performance at Montclair, N. J., for the benefit of the Fair.

Novello, Ewer and Company, the music publishers, have donated some of their choicest publications.

From J. H. Dahlman, of East Twenty-fifth Street, comes a horse valued at $400.

The New York *Press* has sent a cheque for $200.

An artist's supply-box, valued at $100, has been donated by Abrahams and Company.

President Harrison has sent a number of his autographs.

Mrs. Frank Mayo and Miss Mayo have been visiting the artists in their studios and have obtained many valuable paintings and etchings.

Tenery, the Broadway confectioner, will erect a large booth.

Emily Rigl reports excellent results in the shape of the quantity and the quality of the cigars she has obtained from manufacturers.

A striking pastel portrait of Lawrence Barrett has been donated by Leibler and Mass.

Danton's painting, "The Apotheosis of Christopher Columbus," will be placed on exhibition at the Fair.

Milton Nobles writes that he will assist in erecting the Five A's booth.

Dr. Frank Donaldson writes from Berlin that the prominent German actors had given him their autographs for the Fair.

Mrs. William J. Henderson, wife of the musical critic of the *Times*, has secured $1,000 from Steinway. She has secured these cheques also: from Chickering, $200; from Knabe, $50; from Schirmer, $100; from Dobson, two banjos, worth $100 each. Mason and Hamlin, Weber, Behr, and other houses promised to donate.

General Horace Porter has sent his cheque for $100 to Mrs. Palmer, with an eloquent and encouraging letter.

Madame Modjeska has sent $150.

Burr W. McIntosh makes a novel suggestion in a letter to THE MIRROR. "I have a scheme," he says, "which I think would make a few dollars at the Fair. Have a pool tournament, open to the profession. There are at least ten men who would like to enter. Charge an entrance fee of $10, the total fees to purchase an emblem, to be held by the winner for one year, and when won twice in succession, to revert to whomsoever wins it. The $10 will keep out those who are not in earnest. Every player to play with every other one. This would make one or two games every afternoon and evening. Give three prizes. Erect an arena of raised seats and charge an extra admission. There is really a great deal of interest in the profession on the subject, and I think it would draw well."

Helene Brooks-Mestayer writes: "While visiting my home in Connecticut, last week, I received a cheque from the Hartford Lodge of Elks for the Fair, besides a promise from the Lodge that all its members will be on hand the week of May 2." Mrs. Mestayer has received a letter from her uncle, the Rev. J. J. Woolley, for twenty years pastor of the Park Place Congregational Church, of Providence, R. I., promising not only his personal assistance, but to interest his congregation in the Fair. "If others are as generous according to their ability," he says, in a letter to her, "as are those of your profession, you will not fail for friends."

Will R. Osborne, our correspondent at Lansing, Mich., reports that Manager Barrd, of that city, is in hearty sympathy with the Fair.

W. G. Neal, our correspondent at Richmond, Va., says that he will send different varieties of leaf tobacco with which to decorate the tobacco booth at the Fair.

Fred Robbins, of the Little Trixie company, writes to THE MIRROR from Kansas: "The ladies of my company have entered heartily into the project. They are preparing a box of saleable articles for the Fair that will be forwarded in due time. Should the Fund Fair prove a success (and it undoubtedly will) THE MIRROR will deserve great credit for the earnest work it has done. Where shall we ship the box when it is ready?" Send it to the Actors' Fund, 12 West Twenty-eighth Street, New York.

The chairmen of committees will meet at headquarters on Friday, April 8, at 11 A. M. Holders of special books are also requested to be present. This meeting being of great importance, prompt attendance is urgently requested.

THE CHILDREN'S BENEFIT.

If Mr. Gerry, of the society whose name is long and whose original intentions were admirable, had been in the New Academy of Music at Jersey City on last Wednesday afternoon, he would probably have reformed his general idea of "the children of the stage."

A score of these miniature players gave themselves up to an entertainment at that time and place in aid of the Actors' Fund Fair; and the audience—which was also largely composed of little ones—was no happier, happy as it was, than the prodigies that entertained it. No event more notably felicitous is chronicled of the stage. The affair netted $500 for the Fund, thanks to Mrs. Henderson, Mrs. Fernandez, the services of the children, and the courtesies of printers, the theatre attachés, orchestra, and others.

Those who appeared on the stage in special efforts were Josie Burke, La Petit Nanon, Johnnie McKeever, Venie Daly, La Regaloncita and sister, Baby Parker, Gertie Boswell, Gertie Homans, Norah Lambert, Walter Leon, Eva Midge, Edith Widmer, Wallie Eddinger, Little Heckler, the Morrison twins, Louise Losson, Alice McGill, and Harry McIntosh.

Some appropriate verses were written by Peggy Webling and recited by Josephine Webling for this occasion.

NEIL BURGESS' CIRCUS.

The Park Theatre, Boston, was packed to the doors on the evening of the 1st inst., when was produced Neil Burgess' Circus, a revised version of Vim, which had a long run at the Bijou in the Spring of 1886.

The house had been closed for two nights to permit of additional dress rehearsals, and the performance, which was unusually smooth, was greeted with laughter that was continuous from the beginning of the play to the end. As Tryphena Putty Mr. Burgess has a part that affords him even greater opportunities than Miss Abby or the Widow, and everything that he does is perfectly true to nature. Joseph Palmer was capital as the henpecked husband, and Ricca Allen made much of the part of the eccentric poetess. Robert Fischer, Charles Canfield, John B. Maher and May Taylor were warmly applauded as they appeared upon the stage in their new parts, for all have become firmly established Boston favorites on account of their excellent work during the long run of The County Fair.

In the circus scene in the third act the features were Col. Daniel E. Boone, Mlle. Carlotta, and their trained lions; the Ouray Japanese troupe, Girard Leon and his donkeys, the Judge brothers, acrobats, and Lillian Meers, equestrienne. The piece has been mounted with completely new scenery by John H. Young, of New York.

MATTERS OF FACT.

Mary Timberman is at liberty, owing to the fact that the Clara Morris company closed season on Saturday night.

J. C. Brown, manager of the Grand Opera House, Lebanon, Ind., desires a first-class attraction for Fair week of Aug. 15.

Ezra Kendall announces "a new inflammation of the imagination" for production after next season.

Professionals desiring hats in the latest Spring styles, can be accommodated at the most reasonable prices by the popular firm of Williams and Gormly, 1142 Broadway.

Charles L. Lietz' Mermaid toilet preparations have been received with great favor by the profession, and bid fair to become the standard articles in their line.

The Montreal papers speak in terms of high praise of the new play, Dangers of a Great City, presented by the Davidson-Austen company.

Why? a one-act farce by Burr W. McIntosh was produced at the Lyceum Theatre, Cleveland, Ohio., on March 30 by the DeLange-Rising Comedy company, and was pronounced a success by the press of that city.

Lee Jarvis, who formerly played the soubrette roles with the E. A. McDowell company, has recovered from her recent severe illness and is at liberty. An engagement for character parts is preferred.

Barton Bancroft, a promising and intelligent young actor, who has appeared with both Modjeska and the Booth-Barrett company, as well as with several Western stock companies, is at liberty, and may be addressed in care of this office.

Augustus Holbrook, a handsome and talented young actor of juvenile roles, who has won much favorable comment on the Pacific coast, is at liberty for next season.

M. Herrmann, the costumer, who has long been a feature of theatrical life in the vicinity of the old Rialto, will remove about May 1 to 20 West Twenty-seventh Street, near Broadway. This is another evidence that the theatrical centre is leaving its old quarters and tending more and more toward the upper portion of the city.

John D. Mishler will next season conduct the business of the theatres of six towns in Eastern Pennsylvania. These are to be known as the Eastern Pennsylvania Circuit, and comprise the best paying houses in that portion of the country.

Marie Roze has written an opera, based upon a story by Lamartine, for which an English composer will furnish music.

MASKS AND FACES.

The Deshon Opera company will play a six weeks' Summer season in Atlanta, Ga.

Edith Hall has joined the Tuxedo company.

John R. Cumpson will go on tour again on April 18 in his German dialect comedy.

Walter J. Phillips has joined Henshaw and Ten Broeck's company as musical director.

Cora Edsall will leave the Hands Across the Sea company next week.

Katherine Osterman will join Carroll Johnson's company for its Pacific tour.

Sadie MacDonald, who left town to join the Bottom of the Sea company in Chicago, was taken ill there. She did not appear, and was brought back to her home in Brooklyn, last week.

The Silver King will be one of the plays acted by Jacob Litt's stock company, next Summer, in St. Paul and Minneapolis.

John Gilroy, of Nellie McHenry's company, will go to Europe in June.

Henry Bacon has left Doré Davidson's company.

T. Henry French is on board the *Teutonic*, that is expected in port on Wednesday.

The Ensign will close its successful season on April 30 at the New Park Theatre, Brooklyn. It goes to the Pacific coast early next season.

Frank Lander will be at liberty at the close of the run of The English Rose on April 16.

The Stowaway, which has been a money-getter this season, will terminate its tour this week and will reopen on Aug. 15 at Oshkosh, Wis.

E. D. Colvin, manager, writes that Pete Peterson, in which Kirk Armstrong is the star, with a Swedish dialect, is now in its thirty-second successful week. The company is en route to the Pacific coast.

David Belasco and Benjamin F. Roeder have secured the American rights of the domestic drama, Schlimme Saat. It was produced at the Berliner Theatre on Feb. 13. It is already being played, or rehearsed for production, at twenty-seven theatres in Europe, including the principal theatres of Vienna, St. Petersburg and Hamburg. It will be adapted for the American stage, and presented in New York next season.

In turning from variety-farce to melodrama Manager Dunlevy, of the Park Theatre, is guided by good judgment, it is thought. James T. Powers in A Straight Tip played there this season to receipts as low as $91, and we are informed that Tuxedo's "banner week" fell short of $2,000.

Frank Doane, the juvenile actor, asks THE MIRROR to deny reports that he meditates matrimony.

Frank Richardson is now playing Hardfast in The Harvest Moon with Madame Janauschek, and gaining praise for his conscientious work. Agnes Burroughs, a sister of Marie Burroughs, is successfully interpreting the part of Blanche Gordon in the same piece.

There was a row in the Carleton Opera company at Louisville, Ky., on the night of March 25, but its cause has not been stated. W. P. Carleton, the company's treasurer, appeared behind the scenes, and knocked down J. K. Murray, one of the baritones, who burst into the women's dressing-room, covered with blood. His wife, Clara Lane, swooned at the sight. Murray and his wife immediately resigned, and were followed in that action by several members of the chorus. Matters were subsequently patched up, however, and the ensuing performance was participated in by all.

In Waddell's "Law of the Theatre," a book recently noticed in THE MIRROR, appears, with due credit, an article written for the Christmas MIRROR by A. J. Dittenhoefer.

A. Milo Bennett, manager of the Chicago Dramatic Bureau and Authors' Agency, has removed that enterprise into the new building, No. 79 Dearborn Street, and engaged R. W. Daly, who was for several years with the Chicago Bank Note company, as booking agent.

A well-known author is said to be negotiating with Manager Herrmann for the production in Herrmann's Theatre of a new musical comedy upon the departure of Gloriana to fill other engagements.

The Evansville, Ind., *Courier* management writes to THE MIRROR: "A local newspaper man named J. C. Greig is negotiating with R. E. Graham, of the Little Tycoon company, for a New York production of an opera he has written. Mr. Graham pronounces it equal to the best work of Gilbert, the librettist."

Emma Griebe has sued Alexander Wurster, director of the Germania Theatre, Philadelphia, to recover $405 alleged to be due as salary, as an actress. Miss Griebe claims on two contracts—a balance of $85 on one running from Sept. 16, 1886, to May 1, 1887, and on which she alleges she was to be the leading lady at $175 per month, to have a benefit, receive a passage ticket from Hamburg to Philadelphia, and to receive the first month's pay in advance. The $330 is claimed under a subsequently running contract at $75 per month.

The House on the Marsh, with Mervyn Dallas in the leading role, will be produced at the People's Theatre during the week of May 30, under the management of Josh Ogden.

The tour of Good Old Times, under the management of Harry Bernard, will open on Sept. 5, at the Bedford Avenue Theatre, Brooklyn. Most of the time is already filled.

Rita Selby, late of the Conried Opera company, has joined Vernona Jarbeau in Starlight. Miss Jarbeau, who says she will have a new piece next season, will appear at the New Park Theatre, in this city, May 2. She has not played in New York since she sang as Yum-Yum in the Standard, [illegible]

AFTER THE AUTOPSY.

The "opposition" to the Actors' Fund Fair, as related in last week's Mirror, has given up the ghost. It is as dead as dead can be; but in justice to the writers of the following letters, which were written before the tidings were sent out through the country, we gladly give them space.

ST. LOUIS, March 26, 1892.

To the Editor of the Dramatic Mirror:

SIR.—I take the liberty of writing to you to enter an emphatic protest against the posthumous methods of the opposition in waging their war against the Fair of the Actors' Fund of America.

In this week's issue of their paper is printed a long list of the names of people who, it claims, have voted against the Fair, and in that list I find my name.

In Denver, during Mr. O'Neill's engagement, the company received circulars, with two coupons attached, to be used as ballots, one for the Fair and one for the Fund Benefit. I was requested to vote as to which I favored. I, of course, favored the Fair, and I have been an ardent champion of it ever since your able paper first advocated it. So I enclosed a ballot labelled Fair, and to make it more explicit, I endorsed it, "Most decidedly and emphatically in favor of a Fair," and signed and forwarded it.

Now this week I have the annoyance, humiliation, and shame of seeing my name classed with the "opposition," and am insulted, by being, to all intents and purposes, made a liar of. And I do not doubt that hundreds of others have been served in the same way.

It would appear from this that the opposition are indeed hard pressed for support, when they find they are so lacking in strength that they needs must falsify returns and count votes on the wrong side. Even political tricksters would hardly dare go so far as to deliberately quote names of the opposite party as belonging to their own.

And so I beg of you to assist me in righting myself in the eyes of our profession and of the Fair. I am always, believe me, respectfully yours,

HOWARD GOULD.

ST. PAUL, March 25, 1892.

To the Editor of the Dramatic Mirror:

SIR.—To those familiar with the history of the Actors' Fund of America, and conversant with its noble though silent achievements, it seems to me incredible that it should be necessary for a reputable member of the profession to be called upon to out himself on record in the matter of the Actors' Fund Fair.

But a long list is now published (containing a few names honored and respected in and out of the profession) of those who are opposed to the Actors' Fund Fair.

It is not for me to question the motives of such. That is their affair, not mine.

At the same time it produces what Mr. Cleveland aptly terms a "condition." The Fund is an institution created by and belonging to the actors, men and women. It is theirs absolutely for all time. In that Fund the star and the utility man, the manager and the property man, are equals.

A movement so important as the giving of this Fair, by which it is hoped to permanently endow the Fund, concerns every man and woman who earns his or her living in the theatre.

It now behooves those who have the courage of their convictions to speak. To remain silent or indifferent now, and in the event of the Fair's success to shout, "See what we have done," or of its failure, to cry, "I told you so," would be a species of moral cowardice.

Therefore, without questioning the motives of others, I want to put myself squarely on record as favoring the Fund Fair, both in its motive and method. I hope to see it result in a sum sufficient to handsomely endow the noble Fund for which it is held.

I long since wrote the executive committee to this effect, and have given of my substance.

I do not fear that the ladies of the profession who may consent to grace the booths will be subjected to rudeness by either toughs or dudes.

I can see no reason why the ladies of our guild should not do for our Fund what wives, mothers and daughters in their walks of life are constantly doing to secure money to heal their sick, give Christian burial to their dead, and provide homes for their orphans.

I am a believer in the old-fashioned notion that a self-respecting woman unconsciously commands the respect of others nine hundred and ninety-nine times in a thousand.

And the nine hundred and ninety-nine men may be relied upon to take care of the other fellow.

In conclusion, I want to approve Mr. O'Neill's proposition that managers require members of their companies to join the Fund. I will go now a little farther, and state positively that hereafter a paid-up membership in the Fund will be a condition precedent to an engagement in my company. Very truly yours,

MILTON NOBLES.

OMAHA, Neb., March 31, 1892.

To the Editor of the Dramatic Mirror:

SIR.—Thanks for your great interest in our coming Actors' Fund Fair. Crush its enemies in every way that your pen can dictate. Its success will, in a very great measure, be due to your valuable paper. Yours, A. W. F. MACCOLLES,

Stage manager and principal comedian, Conried's Opera company.

CHICAGO, March 28, 1892.

To the Editor of the Dramatic Mirror:

SIR.—Glad to see such good voices as Mrs. Kendal's, Mrs. Palmer's, Miss Cayvan, etc., engaged to sing the principal roles in the new production, The Actors' Fund Fair. There seem to be some disappointed singers. Perhaps they couldn't sustain the "high notes" necessary to success in this class of music, and for fear they might be cast for the chorus began to sing "out of key" early in hopes the management will lay them off for that particular engagement. Yours, EZRA KENDALL.

Spirit of the Times.

An attempt to hold a meeting in opposition to the Fair, at the Bijou Theatre, last Sunday night, was a dismal failure, not half a dozen persons putting in an appearance. J. Wesley Rosenquest is too good a man and manager not to support the Fair heartily now that its success is assured. THE DRAMATIC MIRROR publishes a batch of letters from professionals whose names have been used without authority as opposing the Fair. We want to see Messrs. Rosenquest, Mayer, and Barrymore join the majority. Carry the news to the tombs of Brooklyn, and even Colonel Sinn will take a booth for his beautiful wife, Cora Tanner, without whom the Fair will not include all the fairest.

San Antonio, Tex., Express.

All the leading papers of New York have endorsed the Fair, and so expressed themselves through the columns of their papers, both editorially and otherwise. In strange contrast to all this is the stand taken by a paper which is supposed to have the interests of the profession at heart, namely, the *Dramatic ****, of New York, which opposed the Fair from the beginning and is still doing all it can to injure it. This paper has a small circulation and still smaller influence, but as it gets its bread and butter from the theatrical profession, it should at least support this worthy charity, the Actors' Fund Fair.

Brooklyn Eagle.

A fear has been expressed that these women, being known on the stage, would be subjected to offensive attentions from the callow youth that hang about stage doors. These young persons, who number, possibly, half of one per cent. of the theatregoing public, but probably much less, are not likely to prove a disturbing element, and if they do, a policeman will undoubtedly be in attendance. Mrs. Booth was right in saying that "Americans are noted for the chivalry that never insults a woman who is engaged in good work."

☞ Dangers of a Great City, Bedford Avenue Opera House, Brooklyn, E. D., April 4, week. New Academy of Music, Jersey City, April 11, week. Miner's People's Theatre, New York city, May 2, week. Come and see us, you will want to book the attraction.

OBITUARY.

Pat Rooney, the Irish variety comedian, died in New York on Monday, March 28, of pneumonia, after removal from Wilmington, Del., where he was taken with the disease. The deceased was forty-four years old. He was born in Ireland and passed his early life in Birmingham, England. He had appeared on the stage in England and Ireland for several years before he made his debut at Tony Pastor's Theatre in New York in 1873. He had an original face, and a walk and a brogue that made him very popular in his field. At one time J. H. Haverly paid him $600 a week for an appearance of a few minutes nightly. He had in recent years starred in variety fawes, his first being Pat's Wardrobe and his later one Lord Rooney. He had been married about seventeen years to Josie Granger, whose daughter, Katie, by a prior husband, has been a member of the Rooney company for several seasons. The funeral took place on Thursday afternoon from St. Mark's Church on Second Avenue, the services being conducted by the Rev. Dr. Rylance, assisted by the Rev. Dr. Cobden. The Elks' lodges of Brooklyn and Lawrence, Mass., of the former of which the deceased had been a member, were largely represented.

Scenic-artist Roberts, of Daly's Theatre, died in this city recently. He was the son of an English scene painter. At one time he commanded a salary of $125 a week—the largest ever paid to a theatrical artist. He is acknowledged by his profession to have been the finest colorist and the most expert artist in this country. His name, however, was scarcely known outside of the scenic guild and of the theatre at which he worked. Mr. Roberts' obscurity was increased by the infirmity of total deafness. He was at work in the old Fifth Avenue Theatre in Twenty fourth Street when it was burned years ago. He narrowly escaped by jumping from a window. The fall ruptured the tympani of his ears, and he was always obliged to receive communications in writing.

J. B. Morris, the manager of the Opera House at New Albany, Ind., for the past two years, died of pneumonia at his home in that city on March 26. Mr. Morris' successor has not yet been appointed. There is a movement to form a stock company to lease the Opera House for five years.

☞ This is the time and THE MIRROR is the place for actors to insert a three months' professional card ($1 a line) to tell managers that they are ready to receive offers for next season and to state where they may be addressed.

A GREAT HIT.

Dangers of a Great City was presented by the Davidson-Austen company for the first time in Montreal, yesterday, to crowded houses and delighted audiences. Owing to unavoidable pressure on our columns this morning it is impossible to give even a brief résumé of the plot of what is certainly one of the best melo-dramas that has been seen in this city in years. Nor is it possible to more than briefly refer to the excellent company that interprets the play. Of Miss Ramie Austen, who undertakes the difficult task of a triple role, appearing in the character of Ruth Fielding, Meg Casey and Sister Alice, it is impossible to speak in terms of too high praise. Mr. Dore Davidson also assumes a triple role, appearing as Edmond Vaughan, a detective; Marco Moline, an Italian counterfeiter, and Slippery Isaac, a Hebrew peddler, all of which characters he presents to the life. The performance from beginning to end is one to be thoroughly enjoyed by all classes. —*Montreal Herald.*

☞ This is the time and THE MIRROR is the place for actors to insert a three months' professional card ($1 a line) to tell managers that they are ready to receive offers for next season and to state where they may be addressed.

SHE COULDN'T MARRY THREE.

The most popular star that ever visited the West is beyond question Miss Lillian Kennedy who, in her tour this season presenting her latest and greatest success, She Couldn't Marry Three, has crowded every house in which she appeared. Other stars may have favorite towns but all are alike to her. She well deserves the title of "Everybody's favorite" and goes on crowding houses with a regularity hardly credible to the theatrical profession, but amply verified by the dramatic correspondents who have never failed during the entire season to report "Big business" for "She Couldn't Marry Three."

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Evenings at 8:25.
Matinee Saturday at 2.
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Reappearance of Mr. Palmer's company in a new American play by F. Hopkinson Smith and Augustus Thomas.

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Dave Braham and his popular orchestra.
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Week of April 4, mementoes to the ladies and children at every performance.

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Light Comedy, Eccentric Characters
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Serio-Comic Female Impersonator.

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Great Cast. New Scenery. New Costumes.
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The Glorious Comedy,
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At Mats. Wed. and Sat. special prices.
First Souvenir, April 12.

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It will not be played at any other theatre in New York city.
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TONY PASTOR'S new Programme is all FUNNY.
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W. M. LYDDY, Attorney.

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Singing Soubrette and Ingenues.
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Mr. Burr McIntosh

Had his first effort as a playwright produced at the Lyceum Theatre, Cleveland, O., Wednesday evening, March 30, by the

De Lange-Rising Comedy Company.

It was a one-act bit, entitled "Why?" The press of Cleveland and the audience pronounced the effort a very pleasant success.

Mr. McIntosh sails on the "Teutonic" May 11, being under contract to

Mitchell's Royal Library

to appear in leading drawing rooms during the next London season with his cards and stories.

Mr. McIntosh will give his views on

"SOCIETY"

at the leading Winter resorts, Old Point Comfort, Virginia Beach, Atlantic City and Lakewood during the latter end of April.

Grand Opera House
LEBANON, INDIANA.

WANTED—A strictly first-class attraction for Fair week, beginning Aug. 1st. None else need app'y.

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Now at 24 Fourth Avenue, will remove to
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WANTED THE ADDRESS of a bright young man in every city where there is a theatre. For particulars send stamp CORR. EDITOR, 10 W. Commercial Avenue, Chicago.

IN THE WINGS.

In the minds of the mob on this side of the Atlantic, William E. Kingsbury Wilde is simply and only the husband of Mrs. Frank Leslie. In the minds of those that know him and his work he is a man of the world with a great amount of sensibility and sagacity and a faculty of writing critically and caustically about what he sees and hears at the theatre. He tells me that he has contracted with a syndicate of papers to write a column or two of his views on America and Americans.

Mr. Wilde objects strenuously to our actors' custom of answering scene calls. "Last week," said he, "I saw A Modern Match at the Union Square, and was immensely pleased with the performance of the character of Violet Hunt, by Minnie Seligman. 'There,' I said, turning to Mrs. Leslie upon the actress' final exit after her husband and former friends have refused to recognize her—'there is an actress that I could write columns about!' But, lo and behold! in response to the applause, Miss Seligman reappeared radiant and bowing! She spoiled the illusion—and my impulse to write columns about her."

It was William H. Kendal, I believe, that ended in England the habit of answering scene-calls. That was several years ago. The School for Scandal was the play, and upon Charles Surface's exit from the screen scene, there was the usual "call." But Mr. Kendal refused to answer it. He had decided that it was not the correct thing to do. The audience was firm, but the actor was firmer, and the next morning the critics sustained him.

Speaking of Lady Windermere's Fan, the play by Oscar Wilde, his brother, that is now on the stage of George Alexander's Theatre, Mr. Wilde says that it is so great a success that Oscar has refused to receive a large sum of money for it in lieu of royalties. An extra matinee has been added, and the audiences, as I am further informed by a correspondent, are the largest in London. Clement Scott, of the *Telegraph*, has been publishing columns of criticism to the effect that the piece is a failure. "Oscar's play," said Willie Wilde, "is not a society drama but a satire on society. As for Mr. Scott, he has actually gone to pieces. There was a time when he wrote very able dramatic criticisms, but he is getting into his dotage. He does not think, for instance, that anyone that cannot remember the acting of Phillips is competent to criticise the art of acting. Possibly it will be the same with us of this epoch. Years hence we may be saying: 'Ah, yes, he's well enough, my boy, but look at that old chap tottering about over there—that's John Drew. Why, he was *great* in juvenile comedy.' Or—'that leading lady you are all raving about—Pah! I can remember a woman named Ada Rehan that was a way ahead of her.' To return to Mr. Scott, Oscar has gone to Paris to direct the production there, in French, of a play of his own. When he returns to England, however, he will send to the *Fortnightly Review* an article entitled 'The Modern English Drama and Its Critics'—and then Mr. Scott, in particular, had better take care.

Madame Mathilde Lisseretta Jones is a Boston woman and she is further fortunate in being designated as The Black Patti. Mrs. Jones—for short—received her vocal training at the Boston Conservatory of Music and she has been adjudged a soprano. It is her distinction to have traveled through the West Indies under the management of Henry E. Abbey. Mrs. Jones is billed as the "medalist" singer in the world. This does not mean that she outvies other prima donnas in querulousness, but that she is the owner and wearer of more decorations than any one else that appears in public—not excepting Pat S. Gilmore. She will appear shortly in concert at the Madison Square Garden.

I have it on the authority of Charles Barnard himself that that playwriter will never write another female character for a man to play. "It's all a mistake," says Mr. Barnard: "it takes a too effeminate man to interpret the part." We may now be on the lookout for a Virginius Up to Date from Mr. Barnard's pen.

Busnach and Carré, the French dramatists, have gone to Monte Carlo to write their comedy for John Drew. This is scarcely the place where an American dramatist would go to seek rest and quiet while writing a play, but Monte Carlo may be a Parisian's idea of lassitude.

The London managers are all riding to and from the theatre in busses instead of hansoms. This is a sufficient proof that the season there is bad.

The question next in importance to Who will be Daly's leading man next season is Who will be the Boston Museum's leading man next season? R. M. Field was in New York last week, and he told me that he would keep the theatre and the company up to its usual standard—or retire. The new leading man will be, without much doubt, Tyrone Power, who has been one of the promising youngsters in Daly's company this season. Mr. Power is rather youthful for the position, but it might be a welcome relief, after the predominance of portly persons—heroes that look like patroons—to see a youth go on and do the romantic. It is this agreeable charm of juvenile ardor, more than anything else, that has made Aubrey Boucicault a success in The English Rose.

Francis Wilson has been offered an engagement to star in London under the management of George Edwards. He has refused it, but is "considering" a proposition to allow The Merry Monarch to be produced at the close of the run of Cinder Ella at the Gaiety. D'Oyly Carte also wants the English rights to the comic opera. D'Oyly, however, would insist on making certain changes in the music and libretto in case he should secure it; and Mr. Wilson has accordingly barred D'Oyly out of the race, for he considers patriotically that what is good enough for America ought to be good enough for England.

I was chatting with George DeVere, the veteran stage manager of William H. Crane's company, and he told me that leading business lost its glamor for him when he appeared one night as Iago to the Othello of Edwin Booth, and he got $15 and Mr. Booth got the rest—$800 odd.

They are in a quandary at Proctor's, where rehearsals of Across the Potomac are in progress. It's about the soldiers' uniforms for the supers. They mustn't be too natty and they mustn't be too mussed—in the former case the critics would say that they were toy soldiers; in the latter that the supers were over-realistic. I think that Robert Hilliard will settle the question when he joins the cast as leading man. He will say: "Give me virgin beauty, not Virginia dust." Pacolet.

GLEANINGS.

It is probable that Frank Carlyle will be the leading man of one of our stock companies next season.

Within a month The English Rose will be withdrawn from Proctor's Theatre to make way for Across the Potomac, under the management of Augustus Pitou.

Douglas Atherton, the character actor and serio-comic singer, has arranged to have a play, suited to his abilities, written by a prominent dramatist.

A. E. Shuman, manager of the Opera House at Berwick, Pa., says that companies would do well to book in that town after the twentieth of the month, as that is the general pay day there.

Rita Sully joined the Vernona Jarbeau company in New Bedford.

Laura Clement will close her season with the Miss Helyett company on June 1.

The Alliance fire company, of Corning, has secured Julia Marlowe to appear for its benefit on May 19.

H. Grattan Donnelly and Hattie Starr (Mrs. Charles L. Harris) are collaborating on an American opera. Mr. Donnelly is writing the lyrics, and Miss Starr is composing the music.

Rudolph Aronson has engaged Laura Schirmer-Mapleson to sing the leading part in The Child of Fortune.

Three young men in the New Park Theatre, last Tuesday night, guyed the performance of Our Grab Bag so persistently that they were ejected with more or less force. An usher and a policeman in turn were laughed at by the trio when they requested a cessation of the performance of the young men, and vigorous measures were necessarily resorted to.

Helen Kinnaird, recently arrived from England, has been engaged to play a part in Sydney Rosenfeld's Imagination. Miss Kinnaird is a handsome young woman of remarkable height and buxom figure. She has acted Galatea, Lady Jane, the Fairy Queen in Iolanthe, and other parts so well as to win the praise of the leading English critics. Her experience has covered a wide range, from high comedy and romantic roles to burlesque and pantomime. And in every walk she seems to have won considerable distinction.

Louise C. Edgar, who died in this city recently, went on the stage at thirteen years of age, in Portland, Ore. Thence she went to San Francisco, where she played with McCullough, Barrett and others. Later she was connected with the McCaull, Casino and Hopper Opera companies.

The pretentious and costly effort to establish a national opera company, to the support of which many prominent people contributed, is recalled by the sale at auction in the corporation yard by the Bureau of Incumbrances on Thursday of the long-stored remnants of the enterprise. The sale was to satisfy the city's claim for carting the property from a storehouse from which it had been thrown into the street for non-payment of rent. The entire lot, consisting of scenery, scores, instruments and costumes, brought less than $1,000. Oscar Hammerstein bought the music for $130; James Brady paid $300 for about a dozen trunks of costumes; William Pape bought a number of brass instruments for $31, and Manager Hammerstein secured a drop-curtain for $350, and a lot of scenery for $40. Mrs. Thurber held a mortgage for $40,000 on the effects, and J. K. Emmet one for $15,000.

Wallace McCutcheon, who formerly was connected with the Brooklyn and Criterion Theatres, and for two years had been Colonel Morris's right-hand man at the Grand Opera House, Brooklyn, has succeeded to the management of the last-named house, having signed a lease with Hyde and Behman. Colonel Morris paid a rental of $18,000 a year. Mr. McCutcheon pays a considerably higher figure.

Marshall P. Wilder will sail for England on May 4 by the *City of Paris*.

The Holyoke, Mass., Opera House celebrated its fourteenth anniversary on March 25. Manager W. E. Kendall issued a handsome gold-embossed programme in honor of the occasion.

Little Tippett was successfully produced by Abbott and Teal in Detroit one week ago Saturday. Its success was so encouraging that they have arranged to put it on at the Philadelphia Walnut on May 9.

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charged with
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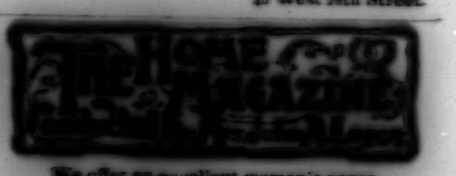

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IN OTHER CITIES.

CHICAGO.

Fanny Rice opened at Hooley's Theatre March 27 in A Jolly Surprise. The piece was seen at the Chicago Opera House a few months ago to big business. It has been materially changed since. Crowded houses nightly. Niobe 3-9.

Pompadour, a pleasant little comedy, was first seen in Chicago 27 at the Grand Opera House. It is rather fragile, which is to be much regretted. The situations have neither strength nor ingenuity. Sadie Martinot is very painstaking in her acting, though not particularly brilliant. She wears some beautiful dresses gracefully and with good taste. Wilton Lackaye made a noble King. Robert Hilliard played with considerable spirit. Marguerite Holt gave good support as did others of the co. First-class business. Alexander Salvini 3-9.

The Columbia has the Lillian Russell Opera co. in La Cigale for the third week. The opera and the fair but jealous Lillian are attracting but fair houses on account of the advanced prices, which the Columbia has the bad habit of doing with a good attraction, much to the indignation of theatre-goers. Next week concludes the engagement.

The Old Homestead, with Denman Thompson, entered on another week of its prosperous engagement at McVicker's Theatre. This is the fourth week, and the engagement is for eight.

Nanon was given 27 only by the Casino Opera co., at the Chicago Opera House. Marie Tempest was greatly liked in the principal role of that opera. The Tyrolean finished the remainder of the week and the engagement. Miss Tempest and Miss Beaudet made personal successes. The latter was troubled with a bad cold last week. Boss and Hoss 3-9.

The popular West Side Theatre, the Haymarket, is presenting The Soudan. Maude Banks and Forrest Robinson are the principals. Daniel Sully in The Millionaire 3-9.

A satisfactory performance is to be seen at the Windsor, where W. C. Andersen's co. in Kidnapped, a scenic melodrama, is drawing big houses. D. K. Huggins, the author of the piece, is in the cast. Charles A. Gardner 3-9.

Lillian Kennedy has made a pronounced hit in She Couldn't Marry Three at the Clark Street Theatre. She is very clever, and has a good play. Big houses prevail.

Funny Bobby Gaylor in Sport McAllister is at Havlin's Theatre, and making that house ring with joy. Two Johns 3-9.

The People's Theatre presented Alone in London to big business 27-2. Strong co. The Paymaster 3-9.

The Creole Burlesque co. began a second week 27 to big houses. It is a funny and entertaining performance.

The magnificent Haverly's Minstrels are keeping up their astonishing run of large patronage at the Casino. The business department is under the personal direction of Maze Edwards.

At the Academy of Music The Fat Men's Club did a large business. The co., headed by J. C. Stewart, is a good one. Pair of Kids 3-9.

Ezra Kendall in A Pair of Kids did a good business at the Alhambra. It has been played here before time and time again. The World Against Her 3-9.

That good fellow, George A. Fair, treasurer of the Haymarket Theatre, will be tendered a benefit at that theatre May 8. The Colonel is anticipating the pleasure of going to Europe on the receipts.

Thomas W. Prior, business manager of the Chicago Opera House, is going to resign that position as soon as his place can be filled. He has bought a half interest in the Digby Bell Opera co. of Harry Askin. Mr. Prior will take the active management of the co. while Askin will do the advance work. Mr. Prior has been connected with the Opera House since it was first opened in 1885. He was treasurer for five years and for the last two business manager. When Mr. Prior goes Chicago loses one of its best and brightest citizens, and one of its most popular, hardworking and at the same time courteous theatrical managers. He has hosts of friends all of whom wish him success in his new line, and who witness his departure with regret.

Manager Hooley has sent his scenic artist, A. W. Street, to New York to witness the production of The Foresters and to consult with Augustin Daly in regard to its production at Hooley's Theatre.

The Standard's regular opera this week is Pinafore. Marie Bell is the prima donna, and she has a well developed voice. Good business encourages a fine co.

Lillian Russell received a cablegram from T. Henry French, stating that he had engaged T. Haydon Coffin, the American baritone, to sing with her next season. LYSTER L. CHAMBERS.

SAN FRANCISCO.

MARCH 8.

Camille D'Arville is largely instrumental in making this visit of the Bostonians the sensation of the hour in San Francisco. Her welcome was a royal one when she made her first appearance as Maid Marian the other evening. She is daintier than Lillian Russell, but Lillian has a prettier face. She sings better than Miss Russell, but Lillian has a sweeter voice. She is a more finished actress than Lillian, but Lillian has a more inviting stage presence. She is a better dancer than Lillian, but Miss Russell is more graceful. She is more brilliant and dashing than Miss Russell, but Lillian is, perhaps, more winsome. She has prettier l—I mean limbs—than Miss Russell, I presume, because, I believe, Lillian paid $2.00 in order to stay out of tights. All in all, however, Miss D'Arville, being beautiful, is very like Miss Russell, and is here considered the bright star of the Bostonian firmament. The other new Maid Marian is Caroline Hamilton, who has been showered with roses, praises, and charming notices by our critics and the people generally of San Francisco. One reason for this is that she is a San Francisco girl; another, and better one, is that she deserves it. I referred recently to the Allan-a-Dale of Jessie Bartlett-Davis, and I am pleased to compare the work this week of Flora Finlayson in the same character with that of Miss Davis. Flora, or Flossie as she is called by her nearer friends here, has rounded out in her methods, both in her acting and singing, and her noble contralto voice was never richer and purer than it is at present. Robin Hood will be continued this week. There is no diminution in the attendance, which taxes the entire capacity of the Baldwin Theatre.

During the Grismer season at the Alcazar a new play, The Merchant, will be seen, in which Phoebe Davies will play the wife.

George W. June, who comes as the manager of Mr. and Mrs. Sidney Drew, will find awaiting him a cordial welcome.

Joseph Jefferson sat for a picture at the Elite Gallery before his departure, the result of which is a splendid likeness of him just as he is now.

John Nash, stage manager, and Sam Studley, musical director, of the Bostonians, each has his share of praise for splendid results at the Baldwin.

George Lask, a San Francisco boy, and a clever one, is here with All the Comforts of Home, and is even now beginning to look forward to his return next season.

The Power of the Press comes to the California in May.

Mr. and Mrs. Drew will play in That Girl from Mexico and In Honor Bound at the Bush.

Frederick Warde has re-engaged Fanny Bowman, a bright little Friscan girl, to whom he will give a part in the coming season in Francisca da Rimini.

Clay Lambert is here ahead of John Dillon. He is well, and I believe delighted to be in San Francisco.

Francis Wilson will be accompanied by A. H. Canby when he plays at the Baldwin after Richard Mansfield.

Ed. R. Salter, Ole Oleson's manager, comes to California for his first visit, and he says he hopes to be here every season in the future.

I hear McKee Rankin is negotiating for a week of Mazeppa at the Grand Opera House, with Eleanor Barry as the equestrienne.

All the Comforts of Home closes at the California Sunday night next, and will be succeeded by Marie Wainwright in Amy Robsart.

John Dillon appeared at the Alcazar, last night, presenting a play new to San Francisco, entitled Wanted the Earth. This is Mr. Dillon's first appearance here for a number of years. The Grismer-Davies comb. will follow Mr. Dillon after which will come other combs. until the opening of the next regular season, say about August.

The Kimball Opera co. in Carmen Up to Date, with Corinne as the star, began a fortnight's season at the Bush last night before a crowded house. Mr. and Mrs. Sidney Drew will be the succeeding Bush attraction, and after them Gus Williams in Keppler's Fortune.

Bluff King Hal is up for a run at the Tivoli of which I shall say more in my next letter.

Sunday evening terminates the connection of J. J. Gottlobb as manager of the Bush Street Theatre. He was succeeded by Charles P. Hall, who is Mr. Gottlobb's predecessor. At present Mr. Gottlobb will cooperate with Harry Mann in the management of the California, of which the former will assume entire control upon the departure of Mr. Mann for New York some time between now and the 1st of June.

Frederick Warde gave a dinner at the Palace Hotel on Thursday evening to Ethel Brandon.

Manager J. Charles Davis is in the city arranging the details for an operatic season at the Grand Opera House next month for the Emma Juch Opera co.

The friends of Charles E. Hoyt here, and they are many, are rejoicing at the success of his new play, A Temperance Town.

Richard Mansfield will appear at the Baldwin after the Bostonian season, playing Beau Brummel and other works on his list.

Kuhne Beveridge, the beautiful granddaughter of ex-Governor Beveridge, of Illinois, has come to a wise conclusion in adopting the stage as a profession, and commencing at the bottom of the ladder. She is now playing Kate, at the California, in All the Comforts of Home. Her work is very satisfactory to the management, and she will have larger opportunities bye and bye.

Advance Tulloch expects great results for the Corinne season at the Bush Street Theatre.

McKee Rankin opened at Morosco's Theatre last night in The Canuck. The closing half of his fortnight will be taken up with The Runaway Wife.

Lizzie Vigoroux will play Rosalind in As You Like It, with a local supporting co., at the Grand Opera House May 11.

Negotiations are pending for the appearance of Charles Erin Verner at the Alcazar in June.

The Evangeline of Trella Foltz gives equal pleasure to her audience in general and to her friends and schoolmates of San Francisco in particular, therefore a warm reception accompanied by violets, roses and heliotrope occurs at the California every night.

At a *dejeuner a la fourchette* given to Joseph Jefferson at the Bohemian Club, one of the most attractive features was a eulogy of the grand old comedian by Frederick Warde.

A bright young man, by the way, is Arthur T. Warde, the actor's son, who in his various business capacities for the interests of his father has proven himself indispensable.

Clay Greene is here resting very quietly, attending an occasional cake walk and writing a play for Joseph Grismer.

William Norris, who plays a leading part with the Sidney Drew co., is a San Francisco boy of good family, and is a brother-in-law of Mr. Archie Carmadie, a local banker. J. D. MAXWELL.

DETROIT.

Two new plays received their initial production in Detroit on March 26. Abbott and Teal Comedy co. after doing a large business the two preceding nights in Niobe produced Little Tippet before a large audience. The original of Little Tippet is Alexandre Bisson's Les Joies de la Paternité, adapted and arranged for the Abbott and Teal co. by Harry and Edward Paulton. It is a farce, but not in any way overdrawn or burlesqued. The dialogue is bright and full of witty sayings, delightfully free from the vulgar remarks which so often pass in farce comedies for wit. The characters are all well drawn and the plot is so complicated that the closest attention is necessary to keep the run of the piece. Taken as a whole, Little Tippet may be said to have been a pronounced success. Charles Coote as Austin Tippet made a favorable impression, although his work in the first act was marred by an inclination to mumble his words so as not to be clearly understood, but he improved in the last two acts. George R. Edeson as Everard Broadside Dunker and C. J. Burdidge as George Montgomery were both good. Revel Germaine as Oliver Newton was satisfactory, as were also Isabelle Coe and Mabel Bert as Clara Newton and Madge Tippet. Cast: Austin Tippet, Charles Coote; Oliver Newton, Revel Germaine; Everard Broadside Dunker, George R. Edeson; George Montgomery Gibb, Rufus Delany. C. J. Burdidge; Ruggles, Arthur Falkland Buchanan; Clara Newton, Isabelle Coe; Madge Tippet, Mabel Bert; Geranium Gibb, Mrs. J. H. Fitzpatrick.

Julia Marlowe, who has not been seen here for two or three years, occupied the stage of the Lyceum Theatre the latter half of week of 28-2, and did a large business. On Saturday night her new piece, written by Malcolm Bell, Rogues and Vagabonds, was produced. The plot deals with an incident in the life of Charles Hart, the last of the celebrated impersonators of Shakespeare's women, and is supposed to take place in 1642. Miss Marlowe made a hit in her new character, and strengthened the good impression previously made here. The supporting co. were all satisfactory. Marie Prescott and R. D. MacLean opened a week's engagement 28 in Cleopatra. The co. is about the same as presented the play here about ten months ago, but their work shows great improvement, from the leading characters down. On 29 Mr. MacLean presented Spartacus in Dr. Bird's familiar but always welcome tragedy, The Gladiator, with Miss Prescott as Julia.

The Two Johns opened a week's engagement at Whitney's Grand Opera House 28, and although this piece has been seen here time and time again, it does not seem to lose its drawing powers. The co. all seem to do good work, and a satisfactory performance was given.

The Stowaway, with "Spike" Hennesy and "Kid" McCoy as the stars, are underlined at the Detroit Opera House. A Fair Rebel and Mr. Barnes of New York divide the week of 4-9.

At the Lyceum Bobby Gaylor in Sport McAllister 4-6, and Hanlons' Fantasma latter half of week, 7-9. Cruiskeen Lawn 4-9. F. K. STEARNS.

NEW ORLEANS.

The performance of the regular season at the Grand Opera House came to an end on March 26 when the Primrose and West Minstrels finished their curtain dropper called Trouble in Blackville. Manager Greenwall is more than satisfied with the result of his season. He has made "good money," and is in better shape than ever to make engagements for next season.

J. T. Boyle, who has been a faithful friend and stage manager for Manager Greenwall for many years, will have an interest in the business of the Grand Opera House next season.

Mr. and Mrs. Frederick Mauge, who have become the lessees of the French Opera House for three years, sailed from New York for Havre on 26 on board *La Bretagne*. Victor Nippert has been appointed as the Mauges' agent in New Orleans, H. Damien as comptroller and Charles Andree in charge of the subscriptions. The outlook for a brilliant season of opera next Winter is most encouraging, as Manager Mauge promises to bring a most superior troupe to New Orleans.

LAMAR C. QUINTERO.

LOUISVILLE.

Presley L. Hamilton, business manager at Macauley's Theatre, was complimented March 28 with a rousing benefit. The house was crowded in every part with friends and admirers of Mr. Hamilton. John C. Rice's A Knotty Affair was the bill. At the close of the first act the beneficiary was called upon for a speech, and he responded in a few well chosen words. Parson Davies brings "Jim" Hall, "Joe" Chovniski, and several other "big 'uns" to Macauley's 31. A good show is promised those interested in pugilism.

George Kennan drew a very cultured audience to hear his lecture at the Masonic 22. He was followed by Bill Nye and A. P. Burbank to a packed house. The Little Tycoon finished the week to large business.

The Limited Mail did a large business at Harris'. The play is one of the best of the sensational kind. Co. good. Scenery remarkable. Gracie Emmett in The Pulse of New York pleased the patrons of the Bijou. The scene on the elevated railroad is extremely realistic. Devil's Mine next.

At the New Buck Flynn and Sheridan's City Sports co. offer an unusually good variety show. Whallen and Martell co. open 4.

Another cake walk is announced. This time the contest will be at Macauley's under the direction of R. C. Gray.

W. H. Neffert, of the Masonic, is in Denver, arranging for a projected visit of the Knights Templar Commandery, of which he is a member.

In a recent interview, Manager Camp, of the Auditorium, expressed satisfaction with the subscriptions to the guarantee fund to secure Summer opera at the Auditorium. It is to be hoped Manager Duff will bring as many of last season's principals as possible.

It is said that Ed. Palfrey, who sang the tenor role in Strauss' Dorothy, has been offered an engagement with the Bostonians.

The Carleton Opera co. had a turbulent time during its engagement at Harris'. W. P. Carleton, who is managing the co. in the absence of his father, took exception to a remark made by J. K. Murray, the principal man singer of the troupe, and in the discussion that followed the men came to blows. Mr. Murray states he intended no insult to the elder Carleton, and both gentlemen express regret that the difficulty occurred. Murray and his wife, Clara Lane, left the co. at the conclusion of the engagement here. CHARLES D. CLARKE.

KANSAS CITY.

The Agnes Huntington Opera co. appeared at the Gillis March 28, 29. Conreid Opera co. 7-9.

The Coates had a strong attraction 28-2 in Robert Mantell, who presented Monbars, The Corsican Brothers, Othello, Hamlet, The Louisianian and A Lesson in Acting. The star's work was fine and he was well assisted by Albert Bruning, Charlotte Behrens and others. Minna Gale 4-6. The attendance was excellent.

The Auditorium 28-2 saw the largest houses yet drawn by the fine stock co., who produced the capital comedy, Our Boys, with a strong cast. The comedietta A Happy Pair, preceded Our Boys. Eleanor Carey, Lisle Leigh, George Learock and the others made favorable impressions. The Banker's Daughter 4-9.

Dan'l Sully in The Millionaire pleased good-sized audiences at the Grand 27-2. A Breezy Time 3-9.

Anderson's co. presented Two Old Cronies at the Ninth Street Theatre 27-2 to large and well-pleased audiences. The clever co. includes Ada Deaves and the Don Sisters. Nibbe's French Folly co. 3-9. FRANK B. WILCOX.

BALTIMORE.

At Harris' Academy of Music Kate Claxton and Charles Stevenson appeared March 28-2 in a revival of The Two Orphans, supported by an excellent co. The Circus 4-9.

The Romany Rye was presented at the Howard Auditorium week ending 2 in a manner that reflected great credit on all parties concerned. Among the features of the performance was a band of genuine gypsies. Business has taken a decided jump; the house was packed at every performance and standing room was always at a premium.

Miss Helyett, with Mrs. Leslie Carter as the attraction, drew large audiences at Ford's Opera House March 28-2. Russell's Comedians in The City Directory 3-9.

Pauline Hall and her opera co. had a successful week at the Lyceum 28-2, and gave enjoyable performances of Mme. Favart, La Belle Helene and Trial by Jury. Sadie Martinot in Pompadour 4-9.

The Burglar proved a drawing card at the Holliday Street Theatre week closing 2 and the co., headed by A. S. Lipman, did work that received pronounced approval from the large audiences. N. S. Wood 4-9.

The week ending 2 was another added to the already long list of lucrative weeks at the Monumental Theatre. Matinee and evening find the house always filled irrespective of the attraction on the stage. Last week's programme was furnished by the City Club, which is much weakened since its appearance here earlier in the season. Sam T. Jack's Creole co. 4-9.

Among the prime favorites with the patrons of the Front Street Theatre is Go-Won-Go Mohawk, and her reception last week in The Indian Mail Carrier by the large audiences that greeted her was most cordial and marked. The Pirates of the Chesapeake 4-9.

The Baltimore Symphony Orchestra gave an enjoyable concert in the Concert Hall of Harris' Academy of Music 31, with S. Monroe Fabian as pianist.

Larry H. Reist has assumed the management of the Auditorium, and since he has taken the reins business has picked up phenomenally. He is a genial, good fellow, too, and makes friends rapidly. HARRY P. GALLAGHER.

CLEVELAND.

Alabama week of March 21-26 did a very large business at the Opera House. It is without a doubt one of the prettiest pieces presented here this season. The Liliputians 28-2; Mr. Wilkinson's Widows April 4-9.

Rosina Vokes drew fine houses at the Lyceum Theatre 21-26. Mr. Barnes of New York 31-2. Casino Opera co. 3-5; Alexander Salvini 6-8.

H. R. Jacobs' new theatre continued to do a very large business with Ship Ahoy. George Munroe in Aunt Bridget 28-2. One of the Bravest 4-9.

French Folly Burlesque co. did a good business at the Star Theatre 21-26. Sam Devere's co. 28-2; Harry Williams' co. 4-9. JULIUS C. MENGENSDORF.

CINCINNATI.

O'Dowd's Neighbors, billed as a musical comedy, was presented at Heuck's week of March 27-2 with Mark Murphy in the leading role. The little comedian is full of joviality, and is steadily forging to the front among the Irish actors of the day. His support included Sam J. Ryan, Lottie Gilson, not long since a leading serio-comic on the variety stage; Ethel Lynton, and Jennie Murphy. The Congo skirt dance, performed by the Misses Davenport and Wilson, elicited a nightly encore. The Carleton Opera co. in Indigo 2-9.

Mr. Wilkinson's Widows afforded considerable amusement at the Grand 28-2. The play is entertaining from the rise of the curtain until the denouement, and with Frohman's excellent co., headed by Joseph Holland, T. H. Burns, Georgie Drew Barrymore, Mattie Ferguson, and Emily Bancker, the successes of the week were in no wise a matter of marvel. Henry Dixey 4-9; Fanny Davenport 11-16.

Walker Whiteside, the youthful tragedian, filled out a successful week at the Pike 28-2. The repertoire for the engagement included Hamlet, Richelieu, The Fool's Revenge, and Richard III., and the star's personation of the several roles was of a nature sufficiently artistic to stamp him as a thorough actor. The more important roles were satisfactorily handled by Ada Serven, D. G. Alger, and William Humphrey. Marie Hubert Frohman in The Witch 4-9; Alexander Salvini in a return engagement 11-16.

Henry P. Mawson's war drama, A Fair Rebel, was well received at Havlin's 27-2, and Fanny Gillette as the heroine came in for deserved recognition for the excellence of her work. The cast was above the average, and Manager Havlin staged the play in a most satisfactory manner. The scene depicting the escape from Libby Prison was encored nightly. The Great Metropolis 4-9; The Two Sisters 10-16.

Dominick Murray's old-time drama, Escaped from Sing Sing, with Thomas E. Shea in the stellar role, constituted the attraction at Harris' 27-2, and attracted largely. The sensational escape scene was enthusiastically received. Mr. Shea is an earnest, painstaking actor, and his support was satisfactory throughout. Joseph Dowling and Sadie Hasson 3-9; Gray-Stephens comb. 10-16.

At the People's pugilism and variety divided the week ending 2, and George Dixon's clever specialty show proved one of the most attractive cards of the season. The features of the week were the American Four, the Pettingells, Connie Leslie, Edward Daly, and George E. Austin. Reilly and Wood's Novelty co. 3-9.

Manager A. L. Wilbur, of the opera co., bearing his name, is reported as desirous of securing a Cincinnati theatre, and is understood to have made overtures to the Robinsons for the possession of Harris'. The firm of Harris, Britton, and Dean is apparently disposed to compete strongly for a renewal of the lease of Harris', a fact that will probably increase the rental of that house fully twenty-five per cent.

It is whispered that Minue O'Brien, the good-natured dramatic editor of the *Times-Star*, has been offered the position of press agent with Robinson's Circus, and it is more than probable that the offer will be accepted. The Robinsons will spread their tents here early in April, and will hie themselves to the Ohio interior.

Bill Nye and A. P. Burbank gave a very interesting entertainment at Music Hall, and attracted a splendid audience.

Thomas W. Hampton, at one time low comedian of the Grand, in the olden stock days, was in the city 28, renewing his local acquaintance.

An entire week has gone on the calendar of time without the proposed erection of another Cincinnati theatre, a fact that, despite its seeming strangeness, THE DRAMATIC MIRROR's representative is, in the interest of truth and history, obliged to chronicle.

Robert Graham, leading comedian of the Little Tycoon Opera co., was in the city for a few hours 30. JAMES MCDONOUGH.

BOSTON.

This is the second and farewell week of the Kendals at the Hollis Street, and the houses have been of exceedingly good size.

At the Grand Opera House The Cadi is the attraction. The opening performance was for the benefit of George W. Floyd, who has an unlimited number of friends in theatrical circles in this city.

Mr. Potter of Texas is the attraction at the Globe, the performances being of unusual interest on account of this being the first presentation of the play in this city.

Neil Burgess' Circus had its *premiere* 1. The County Fair closed its run of thirty-one weeks, the longest in the history of the Boston stage, 29.

The Duff Opera co. is at the Tremont, but the friends of this organization have only a week in which to see The Queen's Mate, for Sarah Bernhardt returns to this house for a week beginning 11.

At the Boston The Country Circus has taken the city by storm, and the houses are large in the extreme. The parade and circus performance scenes are triumphs in stage management, and the tremendously large audiences go wild with enthusiasm.

Jane's return to the Columbia has been gladly received, and that pretty house is well filled nightly. Chums has proved an immensely amusing curtain-raiser, and adds to the pleasure of the entertainment. Gloriana follows 18.

Tuxedo is at the West End this week, and the Bowdoin Square is sure of another succession of large houses, which has come to be the rule at this latest accession to Boston's list of theatres.

Three plays divide the week at the Museum. The Princess of Erie is to be given four farewell performances. Then The Octoroon will be revived with the same excellent cast that gave the piece at this house earlier in the season and the week ends with Charles Barron's benefit, at which Richelieu is the bill.

The Rentz-Santley Burlesque co. is at the Howard Athenæum for a return engagement.

This is Cyrene's last week at the popular Palace. Her serpentine dance has made a great hit and is far more graceful than any other of the sort that has yet been given in Boston. Frank McNish is at the house this week also.

Jessie Brown: or, The Siege of Lucknow, is being presented at the Grand Museum. Kate Glassford heads the co.

Fay Foster is at the head of this week's burlesque co. at the World's.

Specialty performers of the highest rank make up this week's attraction at the Bijou.

Hasty Pudding Theatricals are social events of the season, and active preparations are now being made for them at Harvard. This year's play is The Sphinx; or, Love at Random. It is a three-act Egyptian operetta, by David Gray, with music by O. S. Thompson. It will be given at horticultural hall, 21-23, and at Cambridge, 25, 26. The same performance will be given at the Manhattan Club Theatre, New York, 7-9.

James Gilbert is hard at work completing the arrangements for the production of 1492 at the Globe. A remarkably strong cast is being engaged, and the piece is so bright that I shall be greatly surprised if it does not receive an extremely long run.

Pinafore is to be given a special matinee at the Park 21 for the benefit of John J. Braham, the musical director at that house.

E. S. Willard begins an extended engagement at the Tremont 18. A Shakespearean revival will be a feature of the engagement.

Katherine Rober's annual benefit was given at the Grand Museum 1. Fate was the bill.

Mary Hampton's Boston friends are delighted to learn that she has been engaged at the Museum for next season. Her versatility, as shown here this year, has demonstrated the fact that she will be a great addition to Manager Field's forces. JAY B. BENTON.

WASHINGTON, D. C.

We had unusually good attractions at all the theatres here week of March 28-2, and the attendance was very satisfactory.

At the Grand Opera House, Helen Barry held the boards in A Night's Frolic.

The Dazzler, with Kate Castleton in the leading role, pleased the crowds that filled the Academy.

The Middleman, presented by E. S. Willard, drew splendid audiences. This was the second time this season this popular English actor has visited Washington. Judah was presented 2.

The Bijou had a profitable week with Maggs' Landing as the attraction.

At the Lyceum, the Henry co. and William Muldoon share the interest of large audiences.

Herrmann will appear at the National 4-9.

Margaret Mather, assisted by Otis Skinner, is the next attraction at the Grand Opera, the plays being The Egyptian and The Hunchback of Notre Dame.

At the Academy, Kate Castleton will be followed by Miss Helyett.

The Indian Mail Carrier is announced for next week at the Bijou, and at the Lyceum Turner's English Gaiety Girls.

Florence Miller, of the Reilly comb., was recently ill, and in recognition of the valuable assistance and careful attention given her by Lillian Washburn Miss Miller has presented Miss Washburn with a handsome solid silver toilet set. EDWARD OLDHAM.

ST. LOUIS.

The Tar and Tartar made a hit at the Grand Opera House during its production week of March 27-2. Digby Bell's good work as the comedian was thoroughly appreciated and, what is more, he is one of the comedians who can sing. Hubert Wilke was also fine, and Mr. Wynne ably seconded Mr. Bell in making fun. Hilda Hollins was also good, and so was Laura Joyce Bell. Attendance big throughout the week. Roland Reed week of April 4-9.

Alexander Salvini played a week's engagement to good business at the Olympic Theatre in a repertoire, embracing Don Cæsar de Bazan, The Three Guardsmen, and A Child of Naples. His personation of the different characters was artistic and brilliant, and the productions were magnificently mounted with new scenery used for the first time. The co. is a most capable one and gave Mr. Salvini excellent support. Pitou's co. in The Power of the Press 3-9.

Lewis Morrison's production of Faust, in which he took the part of Mephisto, was a fine one, and thoroughly enjoyed by the excellent audience who witnessed it during the week at the Hagan. The co. that he has surrounded himself with is a good one, while the stage effects were everything that could be wished for. The musical features, too, of the production were something unusually fine. Rhea 3-9.

The Great Metropolis was well received by large audiences at Pope's Theatre, and its stirring and exciting scenes and incidents were well handled by a large and strong co. A Knotty Affair 3-9.

The Fire Patrol at the Havlin is another exciting and stirring production and drew big audiences. Several of the scenes were very elaborate and were of intense interest. The Pay Train 3-9.

The Adah Richmond Polly co., composed of pretty girls in very summery costumes, and some clever specialty people, did a good business at the Standard Theatre. Rose Hill co. 3-9.

W. W. Walters, the good-natured treasurer of the Grand Opera House, will have his benefit 11, with Hoss and Hoss as the attraction.

Thomas Jones, treasurer, and Harry Knapp, doorkeeper, of Havlin's Theatre, had a big benefit 28.

Manager John W. Norton, of the Grand Opera House, is in New York projecting a benefit for the wife of the late Captain William Conner, at one

time the big-hearted Boniface of the St. James' Hotel, New York, who died here a few weeks ago.

William Redmund, late of A Night's Frolic co., joined the Salvini co. here.

Freda Huke took the part of Idella McDonald, of The Fire Patrol co., who was taken ill and sent to her home in Cleveland.

The Pay Train is resting in Detroit this week. They will open here 3.

Milton Gotthold is here in the interest of his attraction, The Pay Train. He is an old-time manager, and was with the late William Smith, manager of the Standard Theatre here, when he was in the minstrel business on the Pacific coast thirty years ago.

Porter White, last year with Lewis Morrison, is in the city. They have a big project in view for next season.

The Tar and Tartar co. will close its season as the Tar and Tartar co. here. After rehearsing a week in Washington, D. C., it will open there as the Digby Bell co., producing its new opera, Jupiter.

James O'Neill played East St. Louis 2d and spent 3d in St. Louis, and attended the Salvini performance in the evening.

W. C. HOWLAND.

PHILADELPHIA.

Seldom have as cultured audiences assembled in the Park as are now witnessing and applauding A. M. Palmer's superb co. in Sydney Grundy's interesting drama, The Broken Seal. The consummate art which J. H. Stoddart displays in enacting the role of the escaped prisoner, arouses the audience, and he is nightly rewarded with a near approach to an ovation. Many were disappointed by the non-appearance of Agnes Booth, who was detained in New York by illness. Her role was acceptably filled by May Brookyn. Julia Arthur, Forrest Robinson, and Maud Harrison do magnificent work in the play. J. T. Powers in A Straight Tip 4-9; Tuxedo 11-16.

The fourth and last week of a brilliant engagement is ending at the Broad, with Charles Frohman's stock co. in The Lost Paradise. Three weeks were devoted to Men and Women, and one week to the first-named play. The co. has won well-deserved success, pecuniarily and artistically. They have made many friends and admirers during their stay, and will ever be welcome visitors to Philadelphia. Sarah Bernhardt in repertoire 4-9; Sadie Martinot in Pompadour 11-16.

The Ensign made an instantaneous triumph at the Walnut 28. The striking situations in William Haworth's naval drama aroused all the patriotism in the auditors' nature, and numerous curtain-calls follow each act. The play is a pronounced popular success, and its two weeks' engagement at the Walnut will witness crowded and well-pleased houses. The Dazzler 11-16.

Those attending the Chestnut, where Hoyt's latest play, A Temperance Town, is being presented, who expected to see a play on the order of this author's other pieces, were disappointed. The new play is written in a much more serious vein, keenly satirizing the temperance question, and although quite a lot of humor is extracted, it is not enough to satisfy admirers of the rough-and-tumble farces that Mr. Hoyt has been guilty of. Nevertheless, the play is interesting, and is continually being brightened by the author, who is traveling with the co. George Richards, Eugene Canfield, Elsie Lombard, and R. J. Dillon do clever work. De Wolf Hopper in Wang 4-16.

Fanny Davenport appeared at the Opera House. Miss Hetyett returns 11.

Sadie Scanlan played a return engagement at the Arch to fair-sized houses. A conventional Irish drama, Eily, is the play, with its villains, landlords, etc. Miss Scanlan sweetly renders some of her brother's successful songs with good effect. Kate Claxton in Blackberry Farm 4-9.

Steele Mackaye's interesting drama, Paul Kauvar, was never received with more warmth than at the People's this week. The intense dramatic scenes in the play thrill the Kensington's, and they respond with abundant applause. E. L. Snader and Roselle Knott lead a clever co. Sadie Scanlan in Eily 4-9.

The Empire is having its first trial of comic opera this week, The Pearl of Pekin holding the boards. Fair-sized houses applauded the pretty numbers in the score, and the tunesmiths of the comedians. Ed. Chapman and Irene Verona head the cast. McCarthy's Mishaps 4-9; Evangeline 11-15.

Another of those latter-day horrors, The Boomer, is diverting many at the Grand Opera House. It comprises a series of more or less clever specialties by a more or less clever co. Dan Packard is the star. Aunt Bridget's Baby 4-16.

The appearance of George Holland on his own stage in Boucicault's play, The Long Strike, has attracted crowds to the Girard Avenue. Mr. Holland, besides being an energetic and successful manager, is also an artist, and gave a finished personation of the character of Old Moneypenny. The resident stock co. gave able support. Sin and its Shadow 4-9; Mrs. Partington 11-16.

The Gray and Stephens co. in The Old Oaken Bucket is the current attraction at the National. The play is a mixture of melodramatic and farcical situations, with a pack of well trained dogs as an additional feature. Good-sized houses have been well pleased by the entertainment. Shenandoah 4-9; U and I 11-16.

The French Folly co., an organization composed of a number of pretty maids, is offering a *risqué* entertainment to well-pleased masses at the Central. Sam Bernard leads the fun-making branch of the performance. Tony Pastor co. 4-9; Night Owls 11-16.

Another English melodrama, A Brave Woman, is commanding the attention of good-sized houses at Forepaugh's. Elizabeth Garth and Clarence Esper head a well-balanced co. The Shadow Detective 4-9.

Fair-sized houses attest the never-failing magnetic powers of East Lynne at the Standard. Ada Gray in the dual role is as clever as formerly. L. C. Tees' new comedy, The White Elephant, is in active preparation for production 4.

The Fay Foster co. with its dazzling accompaniments moved down town to the Lyceum 28. Gus Hill's co. 4-9.

Mildred Ronclere co., with an athletic feature, is diverting numbers at the Kensington. Howard Burlesque co. 4-9.

The Merry War is delightfully rendered by the Gaiety Opera Co. at the Bijou to never-failing crowds. A lengthy variety bill completes the performance.

Behind the Scenes met with such emphatic success at the Palace last week that it was continued this week. Some clever variety artists appear on the bill.

The Germania offers an attractive programme this week with Mathilde Cottrelly in the lead. Unsere Don Juans, a pretty operetta, is capitally rendered.

Kellar added some new features to his entertainment at Egyptian Hall, and was rewarded by a good attendance.

Carncross' continue to hold their own with laughable sketches on local topics. Murphy and Turner are two favorites at this house.

Charles F. Nirdlinger, author of Pompadour, which comes to the Broad April 11, is a brother of Samuel F. Nixon, of Zimmerman and Nixon, the well known and popular managers.

Frank Howe finished his engagement at the Palace, this week, as leading man in the stock co. and stage director. J. B. Barnes succeeds him.

The Summer season of opera at the Empire opens May 23 with The Beggar Student. A complete co. is promised.

Springer and Robinson, managing the Paul Kauvar co., entered suit against Worrell, Taylor and Co., last week, for canceling a date they held at the Empire, as, they allege, without cause.

Lakme, by the Abbey-Grau co., ended the grand opera season at the Academy 29. The house was well-filled, and Marie Van Zandt in the title role scored a triumph.

The circus people here are hustling, preparing for the Spring opening. Forepaugh's aggregation have quarters scattered all over the town filled with scenic artists and attachés.

George Monroe will produce A Tin Napoleon at the Grand Opera House 18. It is an adaptation of a Parisian success, and will be produced under the direction of James A. Herne. Mathilde Cottrelly, Victory Bateman, Mattie Earle, Winifred Clark, and Charles Geyer are among those engaged for the burlesque.

Philadelphia will be well represented at the Actors' Fund Fair, as Sidney Armstrong has visited nearly all our leading merchants, and received subscriptions. While the Willard co. was in town she was assisted by Marie Burroughs.

Paderewski gave his farewell recital at the Academy 24 before the largest audience ever assembled on such an occasion in this city.

—Josephine Richardson, a contralto of this city, will accompany the Edith Pond Concert co. on a short tour.

Minnie Pabst, a soprano belonging here, has been re-engaged for Milwaukee's Summer season of comic opera.

JOHN N. CAVANAGH.

BROOKLYN.

Sarah Bernhardt's engagement at the Columbia Theatre week of March 28-2 brought out Brooklyn's fashionable playgoers each evening, a different play being presented at every performance. E. S. Willard in Judah and The Middleman 4-9.

Mr. Potter of Texas was presented at the New Park Theatre week ending 26, with an excellent co. and special scenery. Crowded houses were the rule during the week. Pauline Hall Opera co. 11-16 in Madame Favart, Trial by Jury and La Belle Helene.

A fine presentation of The White Slave was given at the Grand Opera House 28-2. A Hole in the Ground 4-9.

McCarthy's Mishaps delighted Holmes' Star theatregoers 26-2. Several good variety features were introduced, and some excellent singing also added to the merits of the performance. The Clemenceau Case 4-9.

On Thursday evening, 7, the Italian Opera co. from the Metropolitan Opera House, New York, will render Delilie's opera of Lakmé at the Academy of Music. Mlles. Van Zandt, Ida Klein, De Vigne and MM. Edouard De Reszke and Montariol will appear.

Wallace McCutcheon, the former treasurer of the Grand Opera House, has leased the house from Messrs. Hyde and Behman and will assume the management for the rest of the season. Mr. McCutcheon has been prominent in Brooklyn's theatrical circles for many years past, and has attended to the business management of the Opera House most efficiently under Colonel Morris.

The pupils of the Brooklyn School of Acting, conducted by Mr. J. Alfred Britton and Miss Augusta Evans, gave a creditable performance of The Danites on 30 at the Criterion.

On Sunday evening, 3, Robert G. Ingersoll lectured at the Academy on "Myth and Miracle."

K. M.

BROOKLYN, E. D.

The Amphion (Edwin Knowles, manager): Rose Coghlan and co. in Dorothy's Dilemma had good audiences week ending 2. The play made a pronounced success, and was very well received. T. M. Hunter, John T. Sullivan, Thomas Whiffen, Beatrice Moreland and Helen Russell appeared in the cast. Charles Frohman's stock co. in The Lost Paradise 4-9.

Bedford Avenue Theatre (Laurent Howard, manager): Lydia Thompson in repertoire made her debut as a comedienne in three one-act plays 28-2. The audiences were not large but very appreciative. Dore Davidson and Ramie Austen in Dangers of a Great City 4-9.

Lee Avenue Theatre (Berger and Price, managers): John T. Kelly, the comedian, and Professor Herrmann's players in U and I entertained fair audiences 28-2. A. M. Palmer's co. in The Broken Seal 4-9.

Novelty Theatre (J. E. Robbins, manager): Gus Hill, assisted by clever variety artists, appeared in his World of Novelties to large audiences week ending 2. Harry Webber's Uncle Tom's Cabin co. 4-9.

Lyceum Theatre (S. M. Rickey, manager): Daniel Boone played to good-sized houses 28-2. The Black Flag 4-9.

Grand Theatre (George McClane, manager): The English Gaiety Girls co. and Austin Gibbons appeared week ending 2. George Dixon's New Athletic and Specialty co. 4-9.

M. L. H.

PITTSBURG.

De Wolf Hopper began his return engagement at the Alvin Theatre March 28 to a very large audience, and presented Wang as acceptably as ever. Della Fox, Miss O'Keefe, and the other favorites of this production were heartily welcomed. Ship Ahoy 4-9.

At the Bijou Theatre, Devil's Auction drew immensely, and as a spectacular is one of the best ever given here. John Kernell in The Hustler 4-9.

Ross and Ross returned to the Duquesne Theatre week of 28, and did as well, if not better, than the former engagement. Charles Reed and William Collier are as bright as they are painstaking in their work, while Louise Allen, Arthur Moulton, and Helena Collier do very clever work. Rose Coghlan 4-9.

The Vendetta did a good business at the Grand Opera House all week. The scenic novelties were generously applauded, but as to the dialogue it may be summed up in one word—incomprehensible. Sparks Comedy co. in The Boomer 4-9.

Joseph J. Dowling and Sadie Hasson produced Nobody's Claim and The Red Spider at Harris' Theatre week of 28 to good houses. The co. is a fair one. Alfred W. Fremont in 777 4-9.

Reilly and Woods at the Academy of Music crowded the house at every performance, and gave a first class bill. The Meteors 4-9.

The Theatrical Attachés' Union will have a benefit at the Alvin Theatre afternoon of 2.

J. C. Cheviot, of the Ross and Ross co., and Ella T. Vincent, of the Wang co., were married on March 30 in this city, where both are playing an engagement with their respective cos. Many handsome presents were sent to the happy couple.

EDWARD J. DONNELLY.

DENVER.

The last week in the career of the Broadway closed March 26. Joseph Jefferson packed the house at every performance, and at prices that made the receipts run away up in the thousands. The audiences were so very enthusiastic that Mr. Jefferson, on the last night, made a speech which, I hear, is an uncommon thing for Mr. Jefferson to do.

Minna Gale is a gifted actress, and it's too bad that her houses at the Tabor week ending 26 were so light, owing to the tremendous opposition. She is a beautiful young woman, and has a voice irresistibly charming. In each character she assumed there were absolutely no flaws. The support was somewhat commonplace, however.

The first concert given by the U. S. Marine Band at the Coliseum, last night, 28, was a huge affair in point of numbers—over 2,000 people. About fifty musicians are in the co., and they certainly make fine music. They go through to the coast, notwithstanding the action of the Musical Union. The engagement here is for three entertainments. They will take away several thousand with them.

Hattie Lewis, of Denver, prominent in amateur musical circles, sang before the proprietors of the Bostonians, and was engaged by them, but she isn't to join the troupe until it comes to Denver, next August. However, there are rumors of war between the prima donne in the co.'s ranks, and if one of them leaves—Camille D'Arville I refer to—Miss Lewis may be called upon sooner.

James H. Wallick is at the Broadway in his equestrian plays. He is to be followed week of 4-9 by Modjeska.

At the Tabor Hallen and Hart are appearing in the reconstructed Lazer Go. Agnes Huntington 4-9 in Paul Jones.

The stock company at the People's is presenting Two Orphans.

W. P. PEABODY.

The Parisians are not over fond of Shakespeare, and complaints have been made that production of his plays has become of too frequent occurrence at the Odeon. It has therefore been decided by the Director that adaptations of foreign plays are not to be considered as new works without the official authorization of the Minister of Fine Arts.

Maman Irene, by Alex. Hepp, will be brought out at the Vaudeville after the holidays.

H. Chance Newton is writing a burlesque entitled Cartouche and Co. for Vesta Tilley.

☞ This is the time and The Mirror is the place for actors to insert a three months' professional card (in a line) to tell managers that they are ready to receive offers for next season and to state where they may be addressed.

CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK.—Capital Theatre (C. A. Le Comte, manager): Robert Mansell, supported by an excellent co., in Monbars March 22; packed house. A Breezy Time 24; standing room was at a premium. Josephine Cameron in Forget-Me-Not 25; poor house.—Correction: Charles A. Le Comte and not W. O. Thomas is manager of the Capital Theatre. Mr. Le Comte has managed the Capital Theatre since the opening of the regular season, and fills the position in a most admirable manner.

CALIFORNIA.

SAN JOSE.—California Theatre (C. J. Martin, manager): Richard and Pringle's Georgia Minstrels to a good house March 21. Corinne, under the management of Mrs. Kimball, and supported by the Kimball Burlesque co., played Carmen Up to Data to a very good house 24. Grismer and Davies' Ferncliff 28.—People's Theatre (C. A. Taylor, manager): The People's stock co. played My Uncle to a good house week ending 26.

TULARE.—Library Hall (F. Rosenthal, manager): John Dillon in Wanted the Earth to a large and well-pleased audience March 22.

VISALIA.—Armory Hall (M. J. Byrnes, manager): John Dillon in Wanted the Earth March 23; fair business. Mr. and Mrs. Sidney Drew 31.

STOCKTON.—Avon (Wm. Humphrey, manager): Corinne Opera co. drew a large house March 23. Mrs. Jenness-Miller, the dress reformer of the feminine form divine, lectured to an appreciative audience 24.

SAN DIEGO.—Fisher Opera House (John C. Fisher, manager): Wilbur Opera co. opened for a week March 21 at popular prices. The opening was to a full house, and the other performances promise to be equally successful.—Items: At a recent meeting of the stockholders the manager, Mr. Fisher, reported that the profits of the house since the opening were $2,000. The house was opened Jan. 11, 1892. Mr. Fisher's management was unanimously endorsed.—On 30 and 31 the theatregoers here will hear Emma Juch in grand opera.

LOS ANGELES.—Grand Opera House (McLain and Lehman, managers): The Emma Juch Opera co. opened March 21 to a packed house and gave a round of grand opera the rest of the week to large business. Mr. and Mrs. Sidney Drew 28, 29; Gus Williams 31-2; All the Comforts of Home 7-9; Marie Wainwright 28-2.—Los Angeles Theatre (H. C. Wyatt, manager): Dark. Ole Olson 30, 31. The Bostonians 28-2.—Items: Manager Charles E. Locke has been visiting his relatives in Pasadena.—Miss Juch was "at home" to her many friends during her stay in Los Angeles.—The Sidney Drew co. is playing the circuit to large business.—Manager Fisher, of San Diego, is in town on business for his house.

SACRAMENTO.—New Metropolitan Theatre (L. Henry, manager): Hanlon's Superba co. finished their engagement March 29. Business excellent. Corinne in Carmen Up to Data 21, 22 to light houses.—Item: The Clunie Opera House is closed again, Wash Norton having given up the management. The experiment of a stock co. has not proven a pecuniary success.

CONNECTICUT.

HARTFORD.—Proctor's Opera House (Frank W. Lloyd, manager): Vernona Jarbeau pleased two large audiences March 23, 24. The City Directory packed the house 25. Bonnie Kate Castleton and Comedian Ott were the mirth-provokers matinee and evening 26. Master and Man, a mediocre melodrama, to fair business 28, 29.—Allyn Opera House (F. A. Thomas, manager): The Boomer, underlined 24-26, did not boom to any extent, and after one performance was "scratched" by Manager Thomas, who would not allow the engagement to be continued, claiming the attraction was not what it was represented to be. Suit is threatened; meanwhile the local "Paderewskis" will be entertained by the London Gaiety Girls, who are underlined March 31, 1.—Items: Major McGovern, City Auditor, was elected Exalted Ruler of Hartford Lodge 25. A social session followed the meeting at which members of the City Directory co. exchanged "fresh roasted" for "Anheuser Busch."—G. A. Reynolds, of the local Elks, has returned from a week's trip to Cincinnati, where, as chairman of the ritual committee, he transacted Grand Lodge business.—The reported sensational marriage in the New York *World* (Sunday, 27,) of Charles Dillingham, of this city (New York correspondent of the Chicago *Times*), to Jennie Yeamans is emphatically denied by the young man's parents.—Frank Carlyle spent Sunday here en route from Boston to New York.—Helene Brooks spent a few days at her residence here the past week and devoted her leisure to soliciting contributions for the Actors' Fund Fair, for which she received over $100.—Hartford Lodge of Elks, with its accustomed prompt generosity, voted at their last meeting to send $25 to the Fund Fair.—All the local papers, without a single exception, are enthusiastic over the coming Fair and the work The Mirror is doing for it.

BIRMINGHAM.—Sterling Opera House (G. M. Johnson, manager): Davy Crockett March 24; good house. London Gaiety Girls 25; large house. Old Jed Prouty 30; good business.

BRIDGEPORT.—Burnell's Theatre (G. B. Burnell, manager): The London Gaiety Girls March 24; fair house. Jennie O'Neill Potter in Flirts and Matrons 25, although lightly attended, was thoroughly appreciated. The eight periods of womanhood which Miss Potter portrays, proves her her versatility. Boys and Girls 28 to light business. Lilly Clay's Burlesque co. 29, 30 to very good attendance. Decidedly the best burlesque co. seen here this season. Grand Opera House (C. J. Belknap, manager): Theresa Newcomb in repertoire 24-26 to good business. Dr. Bill 28 proved very unsatisfactory: attendance fair. Evans and Hoey presented in A Parlor Match 30; attendance and performance good.

WATERBURY.—Jacques' Opera House (George C. Staley in A Royal Pass pleased a good-sized audience March 25. The London Gaiety Girls 29 to a large audience. The Old Homestead 30 attracted a large and well-pleased audience.

BRISTOL.—Opera House (C. F. Wichaels, manager): Master and Man March 25; fair business.

MERIDEN.—Delavan Opera House (T. H. Delavan, manager): Master and Man March 24; small house. London Gaiety Girls 25, Fabio Romani 26; both to fair houses. Evans and Hoey in A Parlor Match to large and well-pleased audience 29.

WINSTED.—Opera House (J. E. Spaulding, manager): Frank Mayo in Davy Crockett March 22, poor business. Fabio Romani 25; also poor business; deserved better patronage.—Item: The Fabio Romani co. will close season at Palmer, Mass., 9.

NEW HAVEN.—Hyperion Theatre (G. B. Burnell, manager): Russell's Comedians appeared March 26. Dan Daley and Amelia Glover carried off the honors. Boys and Girls satisfied those who attended 29, 30. Little Lord Fauntleroy 2.—Grand Opera House (G. B. Burnell, manager): There are plays and there are plays, but for the average small boy there is none like Peck's Bad Boy. This was ably demonstrated by the attendance 28 2 of those future American citizens. Ivy Leaf 24-26 drew the usual good houses. Lilly Clay Burlesque co. March 31-2.—Proctor's Opera House (F. W. Lloyd, manager): Dr. Bill was presented 2, to satisfactory business.

MIDDLETOWN.—M. Dosouqui Opera House (A. H. Colegrove, manager): The City Attorney of this place ordered the bills of the London Gaiety co. covered up on the ground of indecency consequently the 29. were greeted by a S. R. O. house March 28. Poor entertainment. Priscilla; or, The Prilgrim's Proxy, a comic opera in three acts, by home talent assisted by Mrs. F. A. Smith, of Hartford, drew crowded houses March 30-1.

ILLINOIS.

QUINCY.—Opera House (A. Doett, manager): Alexander Salvini in The Three Guardsmen March 26; large audience. The Soudan 7; A Pair of Kids 13.

ELGIN.—Du Bois Opera House (F. W. Jencks, manager): Mendelssohn Quintet March 25 to a large house. Without notice the management substituted Mrs. Proctor Smith for Marie Barnard, prima donna. Bobby Gaylor in Sport McAllister to good business 26. John L. Sullivan in Honest Hearts and Willing Hands 28 to a $650 house.

AURORA.—Evans' Grand Opera House (Northam and Kendall, managers): Ida Van Courtland March 22-26; Midnight Alarm, Pearson's (A). 28; S. R. O.

ROCKFORD.—Opera House (C. C. Jones, manager): The Two Sisters March 26; fair house. Modjeska 22; Disey 28.—Elks: Rockford Lodge No. 64 B. P. O. Elks elected the following officers at their annual meeting: D. Turkenhoph, E. A.; U. C. Osoonie, E. L. K.; E. H. Eesler, E. L. K.; J. D. Waterman, E. L. K.; John H. Warren, secretary; J. W. Henderson, treasurer; C. Y. Lassman, tiler. C. C. Jones, W. M. Kimball, G. W. Fish, trustees.

GALESBURG.—New Auditorium (F. E. Berquist, manager): Roland Reed, in Lend Me Your Wife March 25; large house. James O'Neill in Monte Cristo 30; large advance sale. Stetson's U. T. C. April 2; John L. Sullivan 4; O'Dowd's Neighbors 7; Carroll Johnson in The Gossoon 9; Stuart Robson in The Henrietta 25; Rhea 26; Sinbad 23.

SPRINGFIELD.—Chatterton's Opera House (R. I. Chatterton, manager): Alexander Salvini presented Don Cæsar De Bazan March 29 under the auspices of the local Lodge of Elks. Most of the State officials and leading citizens filled the house to the doors. After the performance a public reception was given at the Elks' club rooms, which are considered the most elaborately furnished and complete in their equipment of any in the West. Mr. Barnes of New York drew and pleased a large audience 28.

ALTON.—Temple Theatre (B. H. Wortmann, manager): The Fast Mail to fair business March 23. James O'Neill in Monte Cristo to the largest audience of the season 28. Every seat in the house was sold the day before the performance.

PEORIA.—The Grand (J. S. Flaherty, manager): Stetson's U. T. C. March 26, matinee; large houses. Rhea 31; fair business.—Item: Mace Evans of the Stetson's U. T. C. co. left here to take charge of Washburn's Great Eastern Circus that opens at Frenchtown, N. J., April 30. The co. gave him a banquet here.

DECATUR.—Grand Opera House (F. W. Haines, manager): Eunice Goodrich Comedy co. March 21-25; large houses at cheap prices. Lewis Morrison in Faust 26 to a large audience.

ENGLEWOOD.—Timmerman Opera House (H. B. Thearle, manager): Annie Ward Tiffany and co. in The Step-daughter March 26; good performance. Two Sisters 4; Ezra Kendall's Pair of Kids 11.

JACKSONVILLE.—Grand Opera House (Smith and Hayden, managers): Stetson's U. T. C. March 21; good performance to a fair-sized audience. Fast Mail 29 to a full house. Mr. Barnes of New York 25. One of the best performances of the season; comparatively light house; deserved much better. James O'Neill 29. Excellent performance to rather small audience. Roland Reed 31.

FREEPORT.—Germania Hall (H. J. Moegk, manager): Honest Hearts and Willing Hands, with John L. Sullivan as the chief attraction, to a packed house March 29.

INDIANA.

INDIANAPOLIS.—English's Opera House (Dickson and Talbott, managers): Marie Hubert Frohman in The Witch opened for a week to good business March 28. Kidnapped 1-6; Corani Opera co. 7-9.—Grand Opera House (Dickson and Talbott, managers): Dark 28-30. Carleton Opera co. 31-2.—Park Theatre (Dickson and Talbott, managers): Whallen and Martell's Vaudevilles packed this house to the doors 28-2. Little Nugget 4-9; Midnight Alarm 11-16.

COLUMBIA CITY.—Tuttle Opera House (J. E. Fagan, manager): Lew and Lottie Waters pleased a fair house March 23.—Lenvill Opera House (Harter Brothers, managers): Dark.

SOUTH BEND.—Oliver Opera House (J. and J. D. Oliver, managers): Rhea presented La Czarina to a packed house March 30, and as usual gave entire satisfaction. Niobe 2.

FRANKFORT.—Coulter's Opera House (G. Y. Fowler, manager): Lillian Kennedy delighted a crowded house March 24. Alvido, Sweeney, Gorman and Goetze's Minstrels 1.

GOSHEN.—Opera House (Rogers and Krutz, managers): Annie Ward Tiffany in The Step-Daughter March 25 to fair business.

ANDERSON.—Doxey Opera House (R. H. Cokefair, manager): A Fair Rebel to good business March 24. Blue Jeans to S. R. O. 28.—Item: Manager Cokefair will introduce the famous cake walk 31. It is rumored that he will take part.

EVANSVILLE.—Grand (King Cobbs, manager): Little Tycoon March 27, for the second time this season, to a splendid house. Roland Reed 25; crowded house.—Item: R. E. Graham, of the Little Tycoon co., is negotiating with J. E. Greig, of this city, for a comic opera.

LA FAYETTE.—Grand Opera House (F. E. D. McGinley, manager): Lillian Kennedy in She Couldn't Marry Three March 21; large business. Duncan Clark's Female Minstrels 26; small house. Henry E. Dixey 31; Maggie Mitchell 2.

FORT WAYNE.—Masonic Temple (J. H. Simonson, manager): Annie Ward Tiffany in The Step-Daughter had two small houses March 21, 22. Delange and Rising in Tangled Up 24; Fanny Rice in A Jolly Surprise 26; both to fair houses. This is the best farce that has appeared here this season.—Gossip: The local Lodge of Elks attended the Delange and Rising performance in a body, and extended them a social session after the show. The local Lodge is in a very prosperous condition, and is becoming quite noted for its sessions.—Manager Simonson secured $75 from The Tar and the Tartar Opera co., at Indianapolis, last week, for damages caused by the cancelation of a date here in January.

WABASH.—Harter's Opera House (Harter Brothers, managers): Annie Ward Tiffany March 25; best-pleased audience of the season. Dr. Tracey's lectures 3.

LA PORTE.—Hall's Opera House (W. C. Miller, manager): Lillian Kennedy in She Couldn't Marry Three to a large audience March 30.

SEYMOUR.—Opera House (Lynn Faulkconer, manager): The Limited Mail March 25 to the banner house of the season; S. R. O. sign out when doors were opened.—Item: The Emerson Concert engagement 4 has been indefinitely postponed on account of the illness of Mr. Emerson.

IOWA.

BURLINGTON.—Grand Opera House (P. W. Chamberlin, manager): The Two Sisters co. were greeted by a big house March 23. Katie Putnam, who was billed to appear 26, was obliged to close her season before reaching here, owing to an injury to one of her limbs, which will probably incapacitate her for personal work for several weeks. Roland Reed 31; Rhea 31; John L. Sullivan and D. B. Harrison 1.

CEDAR RAPIDS.—Greene's Opera House (R. O. Simmons, manager): Prof. Anderson March 24-26; light business; poor performance. Maggie Mitchell 28; good business. Mendelssohn Quintette Club 29; S. R. O.; fine performance. A very large advance sale for Modjeska 31.—Item: Charles Abbott, manager for Maggie Mitchell, is under his physician's care at Chicago. H. N. Paddock is acting as manager.

DES MOINES.—Grand Opera House (William Foster, manager): Mrs. Tom Thumb to good business March 23, 24. County Fair 28; big house. Anderson's Two Old Cronies 7; Al. G. Field's Minstrels 9; Devil's Mine 21.—Foster's Opera House (William Foster, manager): Wilkinson's Widows did good business on a bad night and at advanced prices 30. Rhea 1, 2; Stuart Robson 23; The Soudan 29.—Bijou Theatre (E. A. Cooper, manager): Akimotos Troupe of Japs 21-26.—Items: E. H. McCoy and Matt Sheeley were shaking hands with old friends here last week.—Rinehart Family returned from a two weeks' successful engagement in St. Joe and Omaha 28.

DUBUQUE.—The Grand (William F. Roehl, manager): The Two Sisters March 25; very satisfactory entertainment to a medium-sized house. Honest Hearts and Willing Hands 30; Stuart Robson 6.

COUNCIL BLUFFS.—Dohany's Opera House (John Dohany, manager): Our Irish Visitors March 23; good business.

OTTUMWA.—Grand Opera House (Ed. Goodman, manager): Two Sisters March 21; good busi-

ness. Russian benefit concert 23 by home talent; net receipts, $250. The Opera House was donated by Mr. Goodman.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (E. L. Webster, manager): Two Old Cronies March 21; big business. Wilkinson's Widows 24; good business. Charles A. Loder's 'Oh, What a Night!' 26; good business. Joshua Simpkins 28; Modjeska 29; Augusta Ohrstrom 30; Sinbad 1-3.——ACADEMY OF MUSIC: May Louise Aigen 22, 23; fair business.

KANSAS.

TOPEKA.—GRAND OPERA HOUSE (C. F. Kendall, manager): May Smith Robbins, a new star in Topeka, presented Little Trixie March 23. Her style of work resembles somewhat that of Flora Moore and Mattie Vickers. Entertainment acceptable, and audience fairly large. Neil Burgess' County Fair 26; S. R. O.——CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Modjeska as Rosalind 25. House packed; orchestra under the stage. J. H. Wallick in Cattle King 24; Two Old Cronies 25. This latter was one of the most laughable shows of the season. Performance of Ada Deaves is in some respects marvelous. Her creation of several character parts is most mirth-provoking and positively original. There was no end of singing, dancing, and comical situations. Audience deservedly large. Dan'l Sully in The Millionaire 26. Good house, and general satisfaction. Courted Opera co. 23; Nibbe's French Burlesque co. 30, 31; Agnes Huntington Opera co. 1, 2.——LIBRARY HALL (Edward Wilder, manager): Prof. John B. DeMotte in very interesting scientific lecture, with illustrative apparatus, 25. The entertainments at this house are so varied and so attractive that each has in turn during the season been voted the "best ever seen here" of its kind.——LUKENS' OPERA HOUSE (J. H. Lukens, manager): Bi-chloride of Gold Club concert by prominent local talent 25.——ITEMS: A trunk belonging to Etta Reed, the star of the Corse-Payton Comedy co., fell out of the baggage wagon, and was found next morning in the middle of the street, and forwarded to her.—Wadsworth Harris, of Modjeska's co., was entertained by relatives here.—Edith MacGregor, Remenyi's contralto, who was left here with a broken ankle, the result of a fall from a horse, is slowly convalescing.—Mr. Crawford has bought a one-fourth interest in the Grand. As Mr. Kendall still owns the rest, and is very rich, the town is all wondering what Mr. Crawford will do with his purchase.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): O'son Clifford in Avenged to very poor business March 25. Al. G. Field and co.'s Minstrels 21.

ATCHISON.—PRICE'S OPERA HOUSE (E. L. Martling, manager): Two Old Cronies to a fair house March 24.

LEAVENWORTH.—CRAWFORD'S GRAND (E. C. Davis, manager): James H. Wallick in The Cattle King to a top-heavy house March 22. Corse Payton Comedy co. remainder of the week to good houses.——CHICKERING HALL (Carl Hoffman, manager): Blind Boone to a large house 21. Leavenworth Philharmonic Orchestra, under Prof. Pedro Mevrelles, to a good house afternoon of 27.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): James O'Neill in Monte Cristo March 22; packed house. Notwithstanding the big business done by James O'Neill the first of the week, Al. G. Field and co.'s Minstrels had a packed house 26. Excellent performance.

WICHITA.—CRAWFORD OPERA HOUSE (L. M. Crawford, manager): Orson Clifford in Avenged March 23; poor business and ditto performance. James H. Wallick in The Cattle King 26 to a $100 house. Field's Minstrels 2.——ITEM: The Bijou is in the hands of a receiver, business not continuing to improve as was expected.

FORT SCOTT.—OPERA HOUSE (W. P. Patterson, manager): Dan'l Sully in The Millionaire drew a very good house March 25. Field's Minstrels had standing room only up-stairs and lower part of the house comfortably filled 24. Fiske's Tennesseeans did satisfactory business 28.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. Briggs Kirby, manager): Dr. Benson delivered his excellent lecture, "Fools," March 22 to a large and delighted audience. Bosco's great Novelty Show had an undeservedly big house 25. They used extensively the special paper of the Ray L. Royce comb. in advertising the show, including the special cuts of Mr. Royce, Arthur C. Moore, and Lizzie H. Royce.

MT. STERLING.—GRAND OPERA HOUSE (I. F. Tubb, manager): Little Tycoon March 28; large house.

FRANKFORT.—NEW OPERA HOUSE (Howard Gaines, manager): Marie Hubert-Frohman in The Witch March 23 made her first appearance in this city before a good-sized house. Delighted audience.

MAINE.

PORTLAND.—LOTHROP'S THEATRE (George E. Lothrop, manager): Hettie Bernard-Chase drew good-sized audiences March 25, 26 with Uncle's Darling. Yon Yonson with Gus Heege, 1, 2.——ITEMS: Advance Agent Peel, of Yon Yonson, was in town 26.—Isaac C. Atkinson was elected Exalted Ruler of the Elks 28.—Manager Wilson gave a social session at Cape College 30.

MASSACHUSETTS.

WORCESTER.—THEATRE (Rock and Brooks, managers): Cleveland's Minstrels March 23; Evans and Hoey in A Parlor Match 25, 26; Yon Yonson 28, and Margaret Mather 29, all drew splendid houses. Sol Smith Russell 4.——FRONT STREET OPERA HOUSE (W. H. Arnold, manager): Arizona Joe and The Dear Irish Boy were the attractions 24-30. Fair business.——LOTHROP'S OPERA HOUSE (George E. Lothrop, manager): Mankind and Peep o' Day were presented 24-30. Good business. Fate 23, at Miss Rober's benefit; every seat sold.——MECHANICS' HALL: Vladimar de Pachman, the pianist, to a good house 28.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Evans and Hoey March 24 in A Parlor Match delighted a large audience. The Dark Secret co. 25, 26 to large business. Katanka 28 to a small house.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Ensign had good houses March 23, 24. Cleveland's Minstrels drew a big house 26. Charles Frohman's Boston Stock co. in The Lost Paradise pleased large audiences 28, 29.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): City Directory March 23; Choral Society 24; both to good houses. E. H. Sothern in Lord Chumley 29 to a $600 house. County Fair 31-2; Natural Gas 4.——MUSIC HALL (Allen J. Litchfield, manager): Uncle Tom's Cabin 28-2; good houses. Monte Cristo 4-6; Ticket-of-Leave-Man 7-9.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: (D. O. Gilmore, manager): True Irish Hearts did not draw largely March 24. Shenandoah was presented to large audiences 25, 26. Evans and Hoey in A Parlor Match to S. R. O. 28; largest house of the season.

HOLYOKE.—OPERA HOUSE: (W. E. Kendall, manager): The Dazzler March 2-5; S. R. O. Reeves' American Band 28; small house.——HYMENEAL: Edith M. Hoyt, ex-member of the 8 Bells, and formerly of Henderson's Crystal Slipper and Bluebeard, Jr., cos., will be married Easter Monday in this city to Thomas F. Browne, the noted whistler of the 8 Bells co.

FITCHBURG.—WHITNEY'S OPERA HOUSE (C. H. Dunn, manager): James Reilly in The Broom-Maker to a small audience March 23. The County Fair 29, 30, and matinee to crowded houses. Fine performance.

SALEM.—MECHANICS' HALL (Andrews, Moulton, and Johnson, managers): The Dazzler to S. R. O. March 23. Joe Ott made a hit with his new song, "Only One."——ITEM: The genial manager of The Dazzler, Harry Reed, was formerly manager of the famous Salem Polo Club during the palmy days of polo. During his stay he met many old friends, who were delighted to see him.

NORTHAMPTON.—ACADEMY OF MUSIC (William H. Todd, manager): Ulie Akerstrom did a big business March 24-26. On 25 she produced her new play, Miss Rosier. It is a comedy-drama dealing with life in the West and South, and while as a play it amounts to very little, it gives Miss Akerstrom a chance to give her specialties, and will therefore answer all purposes. Manager Bernard sustained his reputation as an artist while here by painting the scenery for Miss Rosier. Dominick Murray in Master and Man 31; The Burglar 4; Kajanka 5. Ulie Akerstrom's co. will lie off during Holy Week.

MICHIGAN.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush manager): Mlle. Rhea in La Czarina did excellent business March 24. Hanlon's Fantasma was presented to full houses 25, 26.

DOWAGIAC.—OPERA HOUSE (R. Lewis, manager): J. C. Lewis in Si Plunkard to a large and well-pleased audience March 22. Ida Van Cortland 25.

OWOSSO.—SALISBURY'S OPERA HOUSE (F. Ed. Kohler, manager): Uncle Hiram March 26; well filled house.

JACKSON.—HOWARD OPERA HOUSE (Waldron and Todd, managers): Julia Marlowe, with excellent support, presented Twelfth Night March 23 to one of the largest houses in the history of the stage. Adams and Lenton's A Crazy Lot gave a satisfactory performance to light business 26.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The largest and most fashionable audience of the season greeted Mlle. Rhea in La Czarina March 23. The University of Michigan Glee and Banjo Club rendered a fine programme to a small but very appreciative house 26. Hanlon Brothers' Fantasma opened to good business 28.——ITEMS: William Harris, for the last two seasons the leading man of the Rhea co., will close with them on April 9 at St. Louis, Mo. Mr. Harris will locate at Dayton, Ohio, and at once assume the management of the Soldiers' Home Theatre in that city.—Walter H. Edwards, of the Stowaway co., spent Sunday, 27, at his home in this city.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Rhea in La Czarina March 22; very large audience.

GRAND RAPIDS.—POWERS' GRAND OPERA HOUSE (T. P. Hickey, manager): Joseph Haworth made his first appearance here as a star March 28-30, playing St. Marc, The Bells and Ruy Blas. The audiences while small were very appreciative.——REDMOND'S GRAND OPERA HOUSE (Brady and Garwood, managers): A Crazy Lot, with J. R. Adams and a number of specialty people of merit, drew well during the week. The specialties were of a high order.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. P. Conklin, manager): She Stoops to Conquer was presented in a splendid manner March 28 to the capacity of the house. Stuart Robson as Tony Lumpkin made an unqualified hit. His personation of the character was thoroughly artistic. Mrs. Robson made a charming Miss Hardcastle. The support, without exception, was good.——LYCEUM THEATRE (J. F. Conklin, manager): The Chicago Orchestra, under the direction of Theodore Thomas, appeared in concert 29, to excellent business.——BIJOU OPERA HOUSE (Jacob Litt, manager): The Nobles, Milton and Dollie, opened a week's engagement 27 in From Sire to Son, before a large audience. Play and co. were well received.——PENCE OPERA HOUSE (Edwin P. Hilton, manager): Sutton's Uncle Tom's Cabin co. to good business 27-2.——ITEMS: Manager Litt states that his Minneapolis house has made him more money this season than any other theatre in his circuit.—Manager Conklin has engaged the Jeannie Winston Opera co. for the Grand Opera House during National Republican Convention week.

MANKATO.—OPERA HOUSE (W. O. Ford, manager): Henry Lee in The Runaway Wife March 28. The Andrews Opera co., in return for the rousing benefit given them by our citizens after the Northern Pacific disaster, will give two performances 30, 31 for the benefit of the Fourtelotte Hospital of this town.

DULUTH.—TEMPLE OPERA (John T. Condon, manager): The Police Patrol attracted immense audiences March 21, 22 to see this realistic melodrama, and judging from the frequent applause with which it was received the play pleased the house immoderately. It was well staged and well acted, the Lillian Baker of Etelka Wardell being especially noticeable. The specialties were good. Power of the Press 28, 29 to very large advance sales, indicating S. R. O. houses. Annie Ward Tiffany in The Step-Daughter 31-2.——THE LYCEUM (W. A. Seelv, manager): A S. R. O. audience witnessed Sport McAllister 22. Danger Signal 29, 30 and matinee; Sutton's Uncle Tom's Cabin April 2 and matinee.

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): Watson's Colored Jubile Singers March 27 gave a pleasing entertainment to a fair-sized audience. Theodore Thomas Chicago Orchestra, return engagement 28, drew a large and representative audience. Henry Lee, supported by a good co., presented The Runaway Wife 29, 30, opening to a good house. Stuart Robson 31-2.——LITT'S GRAND OPERA HOUSE (Frank L. Bixby, manager): The Police Patrol was presented to S. R. O. turning people away. My Jack co. 3-9; O'Dowd's Neighbors 10-16.

RED WING.—OPERA HOUSE (C. M. George, manager): Sutton's Uncle Tom's Cabin March 24, of course, to good business. Annie Ward Tiffany in The Step-Daughter appeared before a most enthusiastic audience 29. Inclement weather alone prevented a crowded house.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE (L. M. Crawford, manager): Modjeska, ably supported, drew a large audience March 23. Daniel Sully in The Millionaire 25; fair business. Two Old Cronies suffered 26 on account of inclement weather. Nibbe's French Burlesque co. 28, 29; Conried Opera co. 30; Agnes Huntington Opera co. 31: Oh, What a Night! 1, 2.

CLINTON.—CITY OPERA HOUSE (S. T. Neill, manager): Sadie Raymond's Players March 21-26; full houses at popular prices. Orson Clifford canceled 8 on account of illness.

CAPE GIRARDEAU.—OPERA HOUSE (W. W. McKay, manager): Hon. Henry Watterson delivered his famous lecture on "Money and Morals" to a crowded house March 26.

JOPLIN.—CLUB THEATRE (G. West Byron, manager): Al. G. Field's Minstrels March 22; large audience. James O'Neill in Monte Cristo 24 to a fair house. A Breezy Time 2 8; Effie Ellsler 30.——HAVENS' OPERA HOUSE (H. H. Havens, manager): County Fair 23; crowded house.

SEDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): The County Fair had many well-pleased auditors March 25. A Breezy Time 2.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): The Fast Mail March 23; good house. Katie Putnam, booked for 30, canceled on account of illness. John L. Sullivan 9.

SPRINGFIELD.—GRAND OPERA HOUSE (P. S. Heffernan, manager): The County Fair March 22; large and well-pleased audience. A Breezy Time 26 drew well, considering the severe rainstorm. Performance good. Effie Ellsler in Hazel Kirke 28 to a fashionable and appreciative audience.——BALDWIN THEATRE (W. H. Keyser, manager): James O'Neill in Monte Cristo 25 to a large audience.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (Dreyfus and Evans, managers): The Old, Old Story to a fair house March 22. The City Directory was presented 25.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (Ellick and Miller, managers): Charles A. Loder drew well March 25. Our Irish Visitors pleased a good-sized house 26.——ITEM: Messrs. Ellick and Miller, two enterprising young men, have leased the Love, and will replace Mr. Usher in the management. Mr. Ellick has been connected with the house as treasurer for a long time, and Mr. Miller is a young attorney. They ought to make a good team.

OMAHA.—BOYD'S THEATRE (Boyd and Haynes, managers): The engagement of the Modjeska co. proved somewhat of a disappointment to the star's many admirers, owing solely to the inefficiency of the supporting co. and the many hitches in the stage setting. Mary Stuart, Camille, Much Ado About Nothing, and Macbeth were presented to crowded houses. So long as Modjeska was on the stage, every one was satisfied, but interest flagged with her withdrawal. Sinbad March 27-30 to enormous business at advanced prices. It is the most elaborate extravaganza ever presented in Omaha. As usual in such attractions, the co. appears, however, better collectively than individually. Scenery and costumes are faultless.——FARNAM STREET THEATRE (Crawford and Burgess, managers): Nibbe's French Burlesque co. to deservedly poor business 24-26. Oh, What a night! with Charles A. Loder in the leading part, is winning favor and dollars 27-30. The support includes some funny comedians and graceful girls.——At Exposition Hall the U. S. Marine Band, under the auspices of the Omaha Apollo Club, to small business two performances 26, owing to the extremely inclement weather.——ITEMS: The Modjeska co. will play only the first half of Holy Week.—Commenting on the McVicker article in THE MIRROR of March 26, one of the managers of Omaha's leading theatres expresses approval of the dignified language that the editor of THE MIRROR always uses, which is in direct contrast with the tone of most of the other dramatic papers of the day.

LINCOLN.—THE NEW LANSING (Ed. A. Church, manager): Oh, What a Night! with Charles A. Loder, had a fair house March 22, as did Two Old Cronies 23; Sinbad 31.——FUNKE'S OPERA HOUSE (F. F. Ogston, manager): His Nibs and His Nobs gave one performance to such unsatisfactory business 21 that they did not repeat it. Modjeska in As You Like It filled the house with her admirers 23. The Spooner Comedy co. is giving satisfactory performances this week at cheap prices.——ITEMS: The sale of seats for Sinbad 26 began at nine o'clock in the morning, and for four hours a steady stream of purchasers passed the window; at 1 o'clock not a seat remained unsold in the house.—I am reliably informed that work on a new Coliseum will be begun as soon as the weather will permit, the building to be 142x210 feet, with a stage 75 by 130x75; cost, $50,000; and seating capacity 7,000.

PLATTSMOUTH.—WATERMAN OPERA HOUSE (J. P. Young, manager): The Two Old Cronies March 22; good business. Our Irish Visitors 29.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The Dazzler entertained a good house March 25. Yon Yonson 29, return date, to big business. Owing to the illness of Gus Heege the title role was assumed by J. W. Davenport, to the entire satisfaction of the audience.

NEW JERSEY.

ORANGE.—MUSIC HALL (George P. Kingsley, manager): The last of the New York Symphony concerts, Walter Damrosch, conductor, took place March 24 before a fair-sized audience. Anton Hekking, violincello, was the soloist of the evening. The concerto of Goltermann was rendered in an excellent manner, and after repeated applause he gave Schumann's "Traumerei." Another series of these have been announced for next season.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): Two Old Cronies was presented to a large and delighted audience March 24. Lydia Thompson and her clever co. played to a full house 25. James T. Powers in A Straight Tip 28.

ELIZABETH.—TEMPLE OPERA HOUSE (A. H. Simonds, manager): Mme. Janauschek in The Harvest Moon delighted a small but very appreciative audience March 24. Lilly Clay and her co. pleased a fair house 28. A Straight Tip was given to the patrons of the Temple by Mr. Powers and his excellent co. to good business 30.

BRIDGETON.—MOORE'S OPERA HOUSE (Moore and Son, managers): Turner's English Gaiety Girls March 25; packed house. Two Old Cronies 29 delighted a meagre house.——ITEM: Lillie May Hall joined the English Gaiety Girls here 25 to take the place of Lida Cook, who closed with the co in Trenton 26.

ATLANTIC CITY.—GRAND OPERA HOUSE (E. R. Myers, manager): One of the Finest March 24; Will's Two Old Cronies 30; both to good houses.

NEW YORK.

HARLEM.—HAMMERSTEIN'S OPERA HOUSE (Oscar Hammerstein, manager): Men and Women to excellent business week ending 2. Boys and Girls 4-9.——COLUMBUS THEATRE (Oscar Hammerstein, manager): Shenandoah played to large and appreciative audiences week ending 2. Little Lord Fauntleroy 4-9.

BUFFALO.—ACADEMY OF MUSIC: Meech Brothers, managers): Rosina Vokes in her repertoire of comedy drew forth the usual Academy audiences despite Lent. Felix Morris shared the honors with Miss Vokes, and the engagement was highly satisfactory as well as pecuniarily successful 2. Russell's Comedians in City Directory 31.——STAR THEATRE (Robinson and Lederer, managers): Ship Ahoy, with pretty girls and beautiful scenic effects, drew largely. Louise Montague, the ten-thousand-dollar beauty, has improved in voice, while she is as comely as ever. Joseph Murphy in Kerry Gow 4.——CORINNE LYCEUM (H. R. Jacobs, manager): The Westerner was given for the first time in this city 28. It savors of Bronson Howard's Henrietta, although not so clever. Joseph S. Gibbs is the hero, and is an actor of considerable ability. Fast Mail 4.——COURT STREET THEATRE (H. R. Jacobs, manager): The old popular prices have been resumed here and with the reduction the house is filled to overflowing. U and I got the first benefit of it last week, and are to be followed by Kernell's Comedians 4.——SHEA AND SCHEUS' CONCERT HALL: The Inman Sisters, Berkley and Howard, and Gertrude Reynolds week of 28-2 were the attractions.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE (H. R. Jacobs, manager): Lost in New York drew good houses March 24-26. Gus Pixley as the Tramp made his usual hit. Little Puck was presented 29, 30. Ship Ahoy 31-2; The Westerner 4-6.——WIETING OPERA HOUSE (Wagner and Reis, managers): Frederick Paulding presented The Struggle of Life to fair business 24-26. The scenery was the best seen here for several seasons. Alabama 28, 29; large audiences. The Bottom of the Sea 30, 31; light business. The Cadi 1, 2; Dr. Bill 6; Sol Smith Russell 7; Elsie Leslie 8, 9.——ITEMS: Clara Baker Rust, who is playing the lead with Frederick Paulding, arrived here just in time to be at the bedside of her dying father-in-law, Austin Rust.—William Daniels is considering several offers for next season.—A. H. Murphy, of A Bunch of Keys, is home, his co. having closed. The Players' Club gave an enjoyable house-entertainment 28.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): Mora played to good business week of March 28.——SHIMER'S HALL (E. J. Matson and C. Burdette, managers): The Eden Musee to fair business week beginning 21.

UTICA.—OPERA HOUSE (Horace E. Day, manager): Carroll Johnson presented The Irish Gossoon March 25 before a fair-sized audience. Little Puck was presented 26.

BALDWINSVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): The Charles Stevenson repertoire co. March 21-26; business poor. J. Z. Little's World 1.

COHOES.—CITY THEATRE (E. C. Game, manager): Ed. Stair's co. in A Barrel of Money March 24 to a fair house. Henshaw and Ten Broeck, always favorites here, presented The Nabobs to a large and well-pleased audience 26. Charles McCarthy's One of the Bravest 28 to good business.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Raswin's Little Lord Fauntleroy co., with Lillian Masterson as Little Lord Fauntleroy, gave a splendid performance to a good-sized and delighted audience. Frank Mayo in Davy Crockett 29. Davy Crockett Hook and Ladder Company to the number of about forty, attended the performance in a body. After the performance Mr. Mayo and his co. were invited to their truck house, where they passed a very pleasant evening.——ITEMS: Edwin Brewster, of the Dore Davidson co., was in this city this week visiting friends. The Dore Davidson co., which closed at Rochester 26 for two weeks, will reopen 4, probably at the Columbus, Harlem.—The Ariston Club will put on two plays shortly after Easter.—The St. Mary's Dramatic Society will present May Blossom in a few weeks.

NORWICH.—CLARK'S OPERA HOUSE (L. and A. Babcock, managers): Vreeland's Operatic Minstrels to a fair house March 29.——ITEM: The Chenango Valley Athletic Club has leased Burns' Opera House for a term of two years. It is under a course of repairs now.

HAWBURG.—ACADEMY OF MUSIC (Fred. H. Taylor, manager): Kate Claxton March 24; fair house. Frank Mayo 28; Royal Pass 30; both to light business.

WATTEAWAN.—TIBBLE OPERA HOUSE (W. S. Dubbie, manager): Frank Mayo as Davy Crockett March 26 to light business. A Royal Pass 29 to fair business. Grimes' Cellar Door 2. Beacon Lights 8.

CORTLAND.—OPERA HOUSE (Warner Reed, manager): The Howard Stock co. March 28-30 to good business. General satisfaction.

SALAMANCA.—GIBSON OPERA HOUSE (C. R. Gibson, manager): Hi Henry's Minstrels to a fair house March 24. Little's World was fairly well received by fair house 25. Elsie Leslie in The Prince and Pauper was greeted by a large and enthusiastic audience 28.——ITEM: Manager Gibson and family are enjoying a two months' sojourn in Florida, and the Opera House is managed by your correspondent during Mr. Gibson's absence.

JAMESTOWN.—ALLEN'S OPERA HOUSE (A. E. Allen, manager): Little's World March 24; fair business. The Stowaway 25; good house. Jane 30; Private Secretary 1; P. P. Baker 2; Alvin Joslin 4; Helen Barry 5; Paris Gaiety Girls 8; Yon Yonson 9.

MALONE.—OPERA HOUSE (A. H. Merritt, manager): Lucier Minstrels played to a full house March 29; well-pleased audience.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): A Barrel of Money drew good houses March 25, 26; Frederick Paulding presented The Struggle of Life to good business 28-31; Clara Morris 1, 2; Dr. Bill 4; U and I 5, 6.——RAND'S OPERA HOUSE (Gardner Rand, manager): Mme. Janauschek in The Harvest Moon to good houses 25, 26; The City Directory to a crowded house 28. GAIETY THEATRE (James Hearne, manager): The Parisian Folly co. to large business 28-2.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Brady's After Dark co. March 19; large house. Floy Crowell opened 21 in repertoire to good business.——THEATRE NORMANDIE: Walter Pelham, of New York, gave a humorous entertainment here under the auspices of K. of P. Lodge March 26. He was assisted by local talent here. S. R. O.

PENN YAN.—SHEPPARD OPERA HOUSE (C. H. Sisson, manager): Muggs' Landing March 24, 25; fair business. Clara Morris appeared 28. Mr. Wilkinson's Widows 1; Jane 4; Barry and Fay 5.

NORTH CAROLINA.

CHARLOTTE.—OPERA HOUSE (Saunders and Grey, managers): Robert Downing and his excellent co. in Damon and Pythias to S. R. O. March 25. The Knights of Pythias turned out in full force, delegations from surrounding towns attending.

OHIO.

CHILLICOTHE.—MASONIC OPERA HOUSE (E. Kaufman, manager): Walker Whiteside as Richard III. (return date) drew a fair-sized audience and was very well received March 23. Agnes Herndon in La Belle Marie 6 under the auspices of Chillicothe Lodge, No. 52, B. P. O. E.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Clara Morris appeared March 23. Joseph Haworth 24, 25. A Pair of Jacks 29 drew a good Saturday night house. A Hole in the Ground was presented 26.——ITEM: Under the severe criticism of the local press the orchestra at this theatre is improving.

KENTON.—OPERA HOUSE (Henry Dickson, manager): Kidnapped March 22; good house. Swedish Quartette co. 25; packed house. Two Sisters 8.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (John Thompson, manager): Ray L. Royce co. March 26; top-heavy house; good entertainment.

FREMONT.—OPERA HOUSE (E. H. Russell, manager): Anderson's Kidnapped co. March 24 to fair business. Joseph Haworth in St. Marc 26 to a small but well-pleased audience.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE (R. Hammond, manager): Ray L. Royce in Tom's Vacation March 22; good business.

TIFFIN.—NOBLE'S OPERA HOUSE (E. B. Hubbard, manager): Kidnapped to a fair-sized house March 26.

ZANESVILLE.—SCHULTZ' OPERA HOUSE (R. D. Schultz, manager): Edwin Travers' co. March 23 in The Private Secretary to a fair-sized and well-pleased audience. A Hole in the Ground 25 to good business.

PORTSMOUTH.—GRAND OPERA HOUSE (H. S. Grimes, manager): Pierson's Midnight Alarm March 26; large house.

MANSFIELD.—MEMORIAL OPERA HOUSE (H. R. Boyle, manager): Donnelly and Girard in Natural Gas March 22; fair-sized audience. Joseph Haworth in St. Marc gave a superb performance 23 to a large audience. Daniel A. Kelly in Shadow Detective 28 to a very light house.

LANCASTER.—CHESTNUT STREET THEATRE (Kenneman and Edmiston, managers): Paris Gaiety Girls to fair business March 26. Held by the Enemy 28 to a large audience. This being the home of Lincoln Wagenhals, he was warmly greeted by his many friends. As Colonel Charles Prescott he made a handsome, manly soldier and in some strong scenes he showed great power and demonstrated that he possessed talent of a high order.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Frank Jones in Our Country Cousin pleased a large audience March 22. The Midnight Alarm, for the benefit of the Ironton Fire company played to crowded house 25. Frank Hennig, supported by the members of the Thomas W. Keene co., with the exception of Alberta Gallatin, will play an engagement at the Masonic 5, 6. Maud Dudley of our city, is with the co. playing the leading roles formerly taken by Miss Gallatin. As this is Miss Dudley's first appearance here since making her debut, the event is looked forward to with more than usual interest. Miss Dudley is well and favorably known to our people, and all wish her success.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Donnelly and Girard in Natural Gas to a large house March 24. The Shadow Detective to a fair house 25. A Hole in the Ground to a small audience 28.

TOLEDO.—WHEELER OPERA HOUSE (S. W. Brady, manager): The Wilbur co., return engagement, March 28-2 to fair business.——PEOPLE'S (Brady and Garwood, managers): The Cruiskeen Lawn opened to fair business for a week 28.

POMEROY.—OPERA HOUSE (Edward L. Keiser manager): Frank Jones in Our Country Cousin pleased a good house March 26. Frank Hennig in Othello 5.——ITEM: Inez Mecusker, seen here several years ago with Schubert Quartette, is in Boston hard at work and getting ready to star in opera next season under the management of the Lyceum Bureau. Miss Mecusker is the finest singer ever heard in Pomeroy.

OREGON.

PORTLAND.—MARQUAM GRAND OPERA HOUSE (S. H. Friedlander, manager): Stuart Robson presented She Stoops to Conquer, The Henrietta, and Is Marriage a Failure? March 14-19 to good business. This was his initial appearance here, and he made a very favorable impression. Mrs. Robson and George S. Woodward also were well received. The co. was fair only. Of the plays, The Henrietta was the most satisfactory. The stage-settings were remarkably elaborate in detail, and drew forth a deal of applause. Sunday evening, 20, John Jack and Annie Firmin (Mrs. Jack) benefited. Our Boys was given, John Jack appeared as Perkins Middlewick, and Annie Firmin as Mary Melrose. The testimonial was a pecuniary and artistic success. This play, by the way, was originally presented here by them in 1877.——CORDRAY'S NEW THEATRE (Cordray and Wass, managers): John A. Stevens' The Unknown, melodrama, enjoyed a prosperous week 13-18. It was well cast. David Murray, Blanche Mortimer, Thomas Quinn, and Walter Fessler assumed the leading characters.——PARK THEATRE (W. S. Ford, manager): The reception accorded Patti Rosa 17-2 in Dolly Varden and The Imp was about as cordial as her houses were crowded. She made a distinct hit by her charming songs (particularly the winking song, "Over the High Brick Wall"), graceful dancing (noticeably the sailor's hornpipe and the Dutch clog), and general vivaciousness. The supporting co. was exceedingly clever. Chief among it were Will Mandeville, with songs, and Jo Cawthorn, with German specialties and very skillful concertina playing. Gerald Griffin caused much amusement as Theodore Dodd, a would-be

exclusive musical fiend, which is an original character.——ITEMS: The United States Marine Band, of Washington, D. C., will give three concerts here April 18, 19, under the direction of John Philip Sousa. It will be the greatest musical event here since Gilmore three years ago.—March 17 was Manager Cordray's birthday. In honor of this and the day the house was decked from top to bottom with emerald flags, the electric lights shaded with green globes, and the Cordray band played Irish melodies. All around it was a gala day for Manager Cordray.—The Portland Lodge of Elks gave its Third Annual Ladies' Social 18 at the Park Theatre. It eclipsed all previous affairs of the kind ever in Portland. The theatre was tastelessly packed from *foyer* to ceiling with a brilliant and fashionable audience. A very enjoyable and attractive programme was given. John Jack delivered the opening address. He referred in his remarks to the founding of the Order by Charles Vivian in 1868, its subsequent growth, its objects, etc. Then he led forth Patti Rosa, as the presiding genius of the occasion. She was received with great *eclat* by the audience *en masse*. She immediately ordered the managerial committee, composed of George C. Sears, John Robertson, W. S. Ford, Dr. C. W. Cornelius and C. F. McDonald brought forward, and each member was fined $1 for arranging things so satisfactorily. Dr. Littlefield was fined $2 for being Exalted Ruler of the Lodge; Manager Friedlander, of the Marquam, $2 for his tardiness in attending the social; Manager Cordray, $10 for running a show in opposition to her; and Manager Ford, a matinee ticket for each child at the Portland Orphan Home. The specialty work was very interesting. The Steen-Mongreni de Lassom comb. gave exhibitions of mind-reading; Maud Works sang "The Angelus"; John Jack and Annie Firmin gave the potion scene from Romeo and Juliet; C. J. Craig, of Cordray's co., a recitation; Will Mandeville and Joe Cawthorn, of the Patti Rosa co., songs and dances; Annie C. Cummings sang "The Maid o' Dundee"; Sadie Fairfield, Katy-did song-and-dance; and Louis Dammasch sang Arditi's "Let Me Love Thee." The second act of the Chimes of Normany was given by the New York Opera co., and closed the programme. Patti Rosa was then presented with an Elk's badge by Assessor George O. Sears. It is made of gold, and on it is inscribed: "Presented by Portland Lodge, No. 142, to Patti Rosa, at the Third Annual Social, Park Theatre, March 18, 1892." To this memento of good will and cordiality, Patti Rosa thanked the Elks with a few words in her most charming manner. George C. Sears, John Robertson, W. S. Ford, Dr. C. W. Cornelius, and C. F. McDonald are worthy of congratulations for their efficient management of the Social. It was one long to be remembered.—George W. Cable gave two readings from his works in the High School 16, 17, before a large assemblage. It was the most notable literary event of the season.—Charles Mumford, manager of the Fiske Jubilee co., arrived 19.—W. S. Ford is now sole lessee and manager of the Park Theatre. R. E. French's interests in the house were transferred to him March 6. Judging from the competent manner in which Manager Ford has handled his house in the past, the future will undoubtedly bring successful returns.—John Jack has received an offer from Sidney Drew to assume the leading role in That Girl From Mexico. He will probably join the co. at Sacramento, Cal., during April.—Robert Brower, in advance of the Frederick Warde co., arrived 20.—Patti Rosa received from Portland Lodge, No. 142, B. P. O. E., a banjo prettily trimmed with red and white roses.—The citizens of Weston, Ore., are building a $12,000 opera house.—J. P. Howe, who recently had the Minnie Hauk Opera co., returned here 20. In conversation with your correspondent, he says the idea of building a new opera house in Portland, which he has been cherishing for so long a time, will be soon realized. Work will begin on the building about May 1. It will cover a half block, with 200 feet frontage. The seating capacity will be 2,000. The height of the building will be six stories, the two first stories stone, and the remaining four brick. The general design will be Italian renaissance. A gigantic tower in the centre of the building will mark the main entrance. Otto Kleeman is the architect.—The following at the Marquam during April: Ole Olson, 4-9; Corinne, 11-16; Bostonians, 18-23; Marie Wainwright, 25-30; Spider and Fly at the Park April 7.

PENNSYLVANIA.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): Clara Morris appeared March 25. Donnelly and Girard in Natural Gas 26 to a $450 house. Julia Marlowe made her first appearance before a Johnstown audience 28 to a large and appreciative audience. Daniel A. Kelly 29 to a small house.——CUES: There was a sort of a misunderstanding between Manager Adair and the manager of The Burglar co. 28. It seems as though Mr. Adair through an error booked the Julia Marlowe co. and also The Burglar co. for the same date (March 28) and as soon as Mr. Adair discovered his mistake he immediately sent a communication to The Burglar co. canceling their date, which The Burglar people claim they never received. According to contract the both cos. arrived in the city but Mr. Adair refused the Burglar co. admittance to his house, claiming the Marlowe co. had the house for the evening. The Burglar co. has entered suit against Manager Adair for breach of contract.

OIL CITY.—OPERA HOUSE (Wagner and Reis, managers): Prince and Pauper co. March 25; good house. Private Secretary 29; small house. P. P. Baker 30; light house.

SHAMOKIN.—G. A. R. OPERA HOUSE (John P. Osler, manager): Grimes' Cellar Door March 24, return date, to big business. Skipped by the Light of the Moon 26 to a packed house.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Baker's Opera co. in The Brigands, Daughter of Regiment, and The Bohemian Girl to large houses March 24-26. Formans' Minstrels gave a good performance to a large house 28.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecker, managers): The Hustler March 25; very large audience. The Baker Opera co. to good business week of 28. Paul Kauvar April 4; Davy Crockett 5.——ITEM: George A. Baker, proprietor of the opera co., who has suffered severely from a very sore foot for a month, is able to be about again.

TYRONE.—ACADEMY OF MUSIC (M. S. Falck, manager): Professor Bristol's educated horses March 25, 26; big business. Devil's Mine 29; fair house. The Gossoon 31; The Shadow Detective 2; Dan McGinty's Troubles 4.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Pat Rooney March 24; good house. Two Old Cronies (Wills') 26; fair business. Leonzo Brothers 28 2.

POTTSTOWN.—OPERA HOUSE (C. F. Strohl, manager): A co., headed by Eva S. Day and J. B. Robbins, was to have appeared here March 28-30 in Nugget Nell, the Pet of Poker Flat, but, after poor business the first night the engagement was discontinued.

CARBONDALE.—OPERA HOUSE (Dan P. Byrne, manager): Bottom of the Sea March 28; full house.

CORRY.—WEEKS' THEATRE (A. E. Weeks, manager): The Vendetta March 24; good business. Jane 29; packed house. Alvin Joslin 31; Held by the Enemy 2; Paris Gaiety Girls Burlesque 5.——ITEM: Mr. Weeks is managing the new theatre very ably and is gaining the confidence and patronage of our theatregoers.

WILKESBARRE.—MUSIC HALL (M. H. Burgunder, manager): The Bottom of the Sea March 24; fair business. The Charity Ball 29; large and fashionable audience.

GREENSBURG.—LOWSON THEATRE (R. G. Curren, manager): The Henry Burlesque co. March 22; small audience. McGinty's Troubles 24.—Charles E. Thomas, drum-major of this place, joined the McGinty's Troubles co. here.

WILLIAMSPORT.—ACADEMY OF MUSIC (W. G. Elliott, proprietor): Fowler and Warmington's Skipped by the Light of the Moon co. March 24; large audience. Waite's Comedy co. 28-2; large business.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Franklin and Marshall's College Mandolin and Banjo Club, under the auspices of a local organization, drew a very large audience March 25. Go-Won-Go-Hohawk in The Indian Mail Carrier 26 gave a very pleasing entertainment to a fair house.

WASHINGTON.—OPERA HOUSE (T. G. Allison, manager): Donnelly and Girard in Natural Gas March 25 to splendid business. A Social Session gave a poor performance 26 to a good house. Frank Hennig, supported by a fairly good co., appeared 28 in Othello to moderate business.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): Lydia Thompson delighted a fair audience March 25. Grimes' Cellar Door 31 to paying business.

LAWSFORD.—OPERA HOUSE (T. W. Maloy, manager): Marlande Clarke as Dr. Jekyll and Mr. Hyde satisfied a small audience March 25, and pleased a fair house in Silver King 26. James B. Mackie in Grimes' Cellar Door to light business 29.

ALLENTOWN.—MUSIC HALL (R. M. Whitesel, manager): The Hustler March 24; audience large and well entertained.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): The Burglar was presented March 26.

READVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Daniel Frohman's co. in The Prince and Pauper, with Elsie Leslie in the dual role, to a medium-sized audience March 23.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Jane March 25 attracted a large audience. Schubert Quartette 29; The Private Secretary 30; both to good houses. P. P. Baker 1.

TAMAQUA.—ALLEN'S OPERA HOUSE: James B. Mackie in Grimes' Cellar Door March 28 to a $200 house.——ITEMS: An Order of Elks could be organized here if the right party pushes it.—James B. Mackie requested your correspondent to state that Roland Carter, one of the members of his Grimes' Cellar Door co., disappeared last Saturday night, March 26, at Mahanoy City, Pa., after the performance, and up to date no trace of him can be found. Mr. Mackie stated that he advanced him ten dollars to go out to meet some party after the performance and that was the last seen of him.

ERIE.—PARK OPERA HOUSE (John L. Kerr, manager): The Charity Ball to a large and well pleased audience March 23. The Stowaway 25; P. P. Baker in The Emigrant 28; both to good business. The Cornell Glee, Mandolin and Banjo Club to a large audience 28.

LOCK HAVEN.—OPERA HOUSE (J. N. Farnsworth, manager): Arlington's Minstrels March 29; fair audience.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Floy Crowell in repertoire March 21-26; good business. June 11.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Cashbaugh and Bell, managers): Clara Morris appeared March 24. Ray L. Royce in Tom's Vacation 28; fair-sized audience.——OPERA HOUSE (J. C. Rose, manager): Alvin Joslin 25; fair business.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): Fanny Rice in A Jolly Surprise pleased a large audience March 24. The Vendetta 25 and Alvin Joslin 26 to fair houses. The Private Secretary 28 and Ray L. Royce in Tom's Vacation 29 were each greeted by but a mere handful of people. Taken as a whole, the week was an example of trying to crowd five attractions in where two would do good business.

HAZLETON.—GRAND OPERA HOUSE (W. J. Depue, manager): Skipped by the Light of the Moon gave a poor performance to a small house March 26.

BUTLER.—ARMORY OPERA HOUSE (F. M. Keene, manager): The Burglar to good business March 24.

UNIONTOWN.—GRAND OPERA HOUSE (G. W. Hamersly, manager): The World Against Her March 24; fairly good house. Henry Burlesque co. 25; light house. Williams and Orr's Meteors 28; medium business.

RHODE ISLAND.

PROVIDENCE.—OPERA HOUSE (Robert Morrow, manager): J. K. Emmet in Fritz in Ireland drew good houses March 24-26. A Texas Steer was presented 28-2; E. H. Sothern 31-2; Nat C. Goodwin next.——GAIETY OPERA HOUSE (E. R. Byram, manager): Old Jed Prouty to crowded houses 21-26. Jarbeau in Starlight 28-2; Lost in New York next.——WESTMINSTER THEATRE (George H. Batcheller, manager): Dear Irish Boy to fair houses 21-23; Night Owls Burlesque 28-2; May Russell Burlesque next.——LOTHROP MUSEUM (George E. Lothrop, manager): Lothrop's Stock co., supported by Kate Glassford and J. Francis Kirke, presented the sensational Irish drama Peep o' Day. The drama was preceded by a musical farce by the comedy co. Leah 28-2; Roger La Honte next.——MUSIC HALL (J. A. Shibley, manager): Grand Promenade Concert 28 by Brigham's Orchestra of Marlboro. House crowded.——ITEMS: Friday afternoon and evening 25, Kate Glassford, one of the popular leading ladies of Lothrop's stock cos., was tendered a benefit at the Providence Museum. A Celebrated Case was presented by the stock co., Miss Glassford assuming the role of Adrienne. Both performances were largely attended.—Fred Nedo, formerly usher and stage manager at the the old Theatre Comique, died of consumption in this city 24. During last season he was assistant treasurer at Lothrop's Museum.—John Stetson occupied a box at the Providence Opera House 23.—George L. Chennell, agent of May Russell Burlesque co., arrived here 30.

SOUTH CAROLINA.

CHARLESTON.—OWENS' ACADEMY OF MUSIC (Charles W. Keogh, manager): Jean Voorhees in Only a Farmer's Daughter March 25, 26 and matinee to light business. Katie Emmett in The Waifs of New York drew a crowded house 29. Russell's City Directory will close the season at this house 4.——GRAND OPERA HOUSE (L. Arthur O'Neill, manager): Deshon Opera co. closed a season of four weeks of opera 26, and left for Augusta, where they play week of 28. Dockstader's Minstrels 4. The Gran Opera co. will open their third season of Summer opera at this house, May 2.——ITEM: Lawrence Keogh, brothers of Manager Will T. Keogh and Charles Keogh, left 28 for a pleasure trip to Jamaica.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Bear, manager): Modjeska in Mary Stuart March 28; largest and most fashionable audience ever in the Grand. Manager Bear is to be congratulated on securing the fine list of attractions he has presented this season.

TENNESSEE.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager): The Old, Old Story, with a strong cast, was delightfully presented March 25, 26, but to light houses. Primrose and West's Minstrels 23, 24.—THE BIJOU (Brown, Osgood and Reiliey, managers): The Shackford Opera co. has been secured for an indefinite season of opera, and opened 29 to a packed house, presenting Erminie in a pleasing and attractive manner.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Lew Dockstader's Minstrels March 28; S. R. O. at 730.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Lew Dockstader's Minstrels gave an excellent performance March 29 to the largest house ever seen here, several hundred people being turned away.

BRISTOL.—HARMELING OPERA HOUSE (Charles Harmeling, manager): Lew Dockstader's Minstrels March 26; large audience. This closes the regular season for this house.

CLARKSVILLE.—ELDER'S OPERA HOUSE (Jas. T. Wood, manager): Gibney, Gordon and Gibney closed their week's engagement March 26 to good business. The Old, Old Story 29 to fair business.

TEXAS.

HOUSTON.—SWEENY AND COOMBS' OPERA HOUSE (E. Bergman, manager): City Directory to a large house March 22. Clay Clement 24, 25 to fair business.

SHERMAN.—OPERA HOUSE (Kohler, and Tyree, managers): Thomas Nelson Page read to a very large and appreciative audience March 24. A large audience assembled to witness a minstrel performance given by home talent, headed by the Woodson Brothers, 25. They gave a good performance. Ansel Baker, the trapeze performer, did some excellent work. Uncle Tom's Cabin, matinee and night 29, to a fair house.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): Ovide Musin and his superb co. of musicians delighted a fair house March 22. Lillian Lewis appeared in Forget-Me-Not 25 to a full house. Prof. Norris' Equine Paradox to good business 25, 26.

BRYAN.—GRAND OPERA HOUSE (Schwarz and Mike, managers): Lillian Lewis in Article 47 filled the house to overflowing March 22.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): Ovide Musin, under the auspices of the G. M. H. A., to big business March 21; delighted audience. Lillian Lewis 23 in Forget-Me-Not to a good house. Alba Heywood Musical co. 25 to a poor house, owing to the inclemency of the weather; performance merited better patronage.

CORSICANA.—MERCHANTS' OPERA HOUSE (L. C. Revare, manager): Alba Heywood March 22; large and well pleased audience. F. E. Griswold's Uncle Tom's Cabin co. 24; top-heavy house, which they deserved.

GALVESTON.—TREMONT OPERA HOUSE (S. Greenwall and Son, managers): Clay Clement in The Bells and The Mountebank 21, 22 to very poor business. Primrose and West's Minstrels 29.

SAN ANTONIO.—GRAND OPERA HOUSE (T. W. Mullaly, manager): Lillian Lewis closed a very successful engagement March 20. The Baldwin-Melville comb. week of 27 to fair business.

EL PASO.—MYAR'S OPERA HOUSE (Charles Merrick, manager): Conreid Opera co. in Poor Jonathan March 21, 22; big houses and first-class co. Gus Williams in Keppler's Fortune 26; fair house; average performance.——ITEM: Laura Lorraine joined the Gus Williams' co. here, replacing Lillian Harper, the soubrette, who returned to New York.

DALLAS.—OPERA HOUSE (George Ansey, manager): Local Lodge B. P. O. Elks' annual entertainment, participated in by members and friends of the Order, in a minstrel performance to a large and well pleased audience March 22. Musin Concert co. 23 to good business, despite the fact of it being a most disagreeable night. Lillian Lewis in Forget-Me-Not, Credit Lorraine and New Magdalen to good patronage 25, 26.

UTAH.

OGDEN.—GRAND OPERA HOUSE (W. E. Bowes, manager): A good house greeted Joseph Jefferson in The Rivals March 21.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Joseph Jefferson, at double prices, packed the house from pit to dome March 22. Marie Wainwright next.——ITEM: The Home Dramatic Club will shortly visit Boise City, Idaho, playing en route at Ogden, Brigham City, and Logan. This will be partly speculative, but chiefly junketive. Mr. Whitney, manager of the Salt Lake *Herald*, will accompany the Club as manager.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Herrmann delighted a fair house March 21.

LYNCHBURG.—OPERA HOUSE (J. E. Tennyson, manager): Lew Dockstader's Minstrels March 24; large and enthusiastic audience.

ROANOKE.—OPERA HOUSE (C. W. Beckner, manager): Lew Dockstader's Minstrels March 23 played to more money than any co. this season here.

NORFOLK.—ACADEMY OF MUSIC (Branch, Leath and Myers, managers): Irwin Brothers' Comedy and Vaudeville co. March 23 and matinee 24. Fair performance to slim houses. Herrmann 29; fine house.

RICHMOND.—NEW RICHMOND THEATRE (Branch and Leath, managers): Irwin Brothers' Specialty co. played to very good houses March 25, 26. Robert Downing played a return date 29, 30 to good business. Herrmann next.

WISCONSIN.

MILWAUKEE.—DAVIDSON (Sherman Brown, manager): The return engagement of the Meininger co. March 27-2 proved a very unprofitable one, the attendance being very light. Marie Stuart and The Robbers were given.——ACADEMY (Sherman Brown, manager): Charles A. Gardner in Captain Karl 27-2 to good houses. Mr. Gardner has just recovered from a two weeks' illness.——BIJOU (Jacob Litt, manager): The Two Sisters 27-2 to fair business. The piece has been given here before and is well liked.——PEOPLE'S (J. S. Raynor, manager): Downing's Creoles 26-2 to moderate business.——ITEMS: Kate Pursell co. were booked to appear at the Standard 27 but failed to materialize. Manager Miller is out several dollars which he advanced to put up their paper.—Manager Sydney R. Ellis will star Sadie Scanlan next season.—Lettie Allen joined Charles A. Gardner here and is playing Gertrude in Captain Karl in place of Eva Byron, who is ill.

CANADA.

TORONTO.—GRAND OPERA HOUSE (G. B. Sheppard, manager): The De Wolf Hopper co. in Wang March 24-26 to large and fashionable audiences.——ACADEMY OF MUSIC (Frank Kirchner, manager): Helen Barry in A Night's Frolic 21-26, to crowded houses. Miss Barry is a great favorite in Toronto, and had many favors bestowed on her socially during the week she was here.——TORONTO OPERA HOUSE (Joseph Frank, local manager): Money Mad was largely patronized 21-26, and was handsomely staged and acted.

WINNIPEG.—PRINCESS OPERA HOUSE (W. H. Seach, manager): Belmour Gray comb. in repertoire drew fair houses March 21-26. Cold Day 31-2.——ITEM: Phil C. Brayton, agent for the Cold Day co., is in town booming his co.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

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FOREIGN.

ROME.

MARCH 5.—Last night, though the first Friday in Lent, the Argentina Theatre was crowded, as it had never been all the Winter. All the most illustrious names in the Roman world of diplomacy, politics, and finance were there, as also the elite of every foreign colony in this town of Cæsars. And why? Because the *bonne amie* of the Duke of Orleans was "billed" to sing—and her divorce case is now the talk of every European *salon*—that sufficed to fill the theatre, as a Patti, Bernhardt, or Duse might have done, if all three appeared together.

As a singer, however, Melba was found much beneath other Lucias heard in Rome. Melba warbles prettily, but she is not the Lucia to whom Roman ears have been accustomed.

Giordano's opera (also at the Argentina) entitled Mala Vita, has been received with favor, though without enthusiasm. The subject of Mala Vita is thoroughly Italian. The hero of this opera makes a vow, during a serious illness, to marry a young girl, leading a *mala vita* thus to save her from further infamy. This girl is Christina, called La Capunna. When he recovers, he prepares to fulfil his vow—and takes Christina away from the vile abode, where she is living her dreadful life. An old flame of the young fellow comes in and spoils poor Christina's dream—and she returns to her former wretched life, to die. Sagano and Bellincioni did all they could to make a success of the opera—and were duly rewarded with applause. The scene is laid in the lowest slums of Naples.

Mala Vita is also a play. It is better as a play, indeed, than as an opera.

Giordano, the composer of the opera, is only twenty-five years of age. He gives promise of better things—but he is not a Mascagni by any means—as yet.

The Carnival of Naples is the title of another new opera—a half burlesque, perhaps, more than an opera. It was not a great success.

I am glad to turn to the drama, where I have a success to record in Marco Praga's Alleluja.

Alleluja is the nickname given to a jolly good fellow, who, underneath jovial looks, conceals a worm gnawing at his heart. The hero, Alexandro Fara, magnificently plared by Novelli, was born (so to say) a jolly good fellow. He was jolly all his life until he finds that his wife has deceived him, and his married daughter has also fallen. To deceive the world, in his turn, he continues to be the same "jolly fellow" as usual, when away from home, and even becomes President of the Carnival Committee. The play has a very pathetic denouement.

Another new play, which has met with some success, is The Son of Man. The author and actor were recalled repeatedly. The play represents all the social phases of the life of Christ, and shows His work as the Great Humanitarian—adapted to modern socialism. There is nothing to offend religion in the play except the title, in English. In Italian, the title is simply L'Uomo, there being no other equivalent for The Son of Man, as here meant.

A third success takes the French subject of a noble lady marrying a man condemned to death to save him from the scaffold. There are some excellent scenes in this play, and the whole play is well written, and pleased fairly for one or two nights. Few plays are repeated more than twice in succession in Italy. The bill must be nightly changed to please an Italian public.

Glowing accounts reach us from Vienna, on Duse's performances of The Lady of the Camelias. The public, it seems, applauded her with frenzy, and even the most severe critics write glowingly of her.

We have lost another of our great actresses—Silina Fantechi-Pictriheim. Though suffering greatly she would not leave the stage, and with remarkable courage she concealed her real condition from the public until the end came.

It is now a hundred years since Cimaros' Matrimonio Segretto first saw the footlights, and that was in Vienna. It has been recently given in Rome—and in spite of our blaseness, it has proved an enormous success—though it was not encored, from beginning to end, as it was in Vienna February 7, 1792. S. P. Q. R.

FOREIGN ECHOES.

According to the *Saturday Review*, Mr. Richards, recently brought out at the Shaftesbury Theatre, was not half so bad a play as the critics made out. The dialogue was excellent, the plot interesting and the play well acted.

Lottie Collins and Albert Chevalier are the leading music hall stars in London this year. The famous "Ta-ra-ra-boom-de-ray" is sung by every one, but the *Review* says no one knows how to sing it till they have heard Miss Collins. She comes on the stage dressed in scarlet and black. Her appearance is most demure, and she sings the first verse slowly and almost pathetically. Suddenly she changes her tactics and finishes the song with indescribable *diablerie*.

Here is an odd paragraph from an English paper: "The silly men of Liverpool, having made a rule that no tradesman should be permitted to attend the concerts, have been forced to shut up their music hall for want of support. Out upon such donkeys." I forgot to say that this is from the *Royal Lady's Magazine*, some time during the year 1831.

Marion Lea, the Ibsenite, expects to leave England and to live in America.

Wilson Barrett and Charles Hannan have written a play, entitled Our Pleasant Sins. It is to be tried at the Grand, Leeds, in May.

Olga Brandon will appear at the Haymarket when Hypatia is produced.

W. S. Penley's play, Charley's Aunt, is said to be a great success. The action takes place in an undergraduate's rooms at Oxford and Penley plays the part of an old lady, Charley's aunt, in fact this.

It is announced by *The Players* that George Alexander is to appear as Ruy Blas in a new version of Victor Hugo's celebrated play.

Fraulein Jensen, a concert singer, has married Prince Ernest of Saxe-Meiningen.

Esther Palliser has been engaged by the Carl Rosa company.

A new play by Charles Brookfield will follow Jane at the Comedy.

Richard Henry's new two-act drama, which precedes Cinder-Ellen, is entitled Queer Street.

Shakespeare still draws. Henry VII. and Hamlet are playing "to capital business," says Sir Peter in *The Players*.

In the little Republic of Andoera, which is situated in an almost inaccessible part of the Pyrenees, there is not a single piano. There are six thousand inhabitants at present, and now that the foregoing fact is made public, there will probably be an increase in the population. They've never heard "Ta-ra-ra" there.

There is a rumor current to the effect that Henry VIII., at the Lyceum, will be followed by a revival of The School for Scandal.

Charles Lauri will reproduce L'Enfant Prodigue at the Criterion for a matinee season.

Jeanne Ganier takes the leading role, Clarice, in Offenbach's Voyage dans la Lune, at the Porte St. Martin.

Mr. Cowen has been asked to conduct a concert of his own works, some time in June, at the Vienna Musical Exhibition.

Felix Draesicke's new opera, Herrat, has been produced at the Royal Theatre in Dresden. It is said to be of too heavy a character to become popular.

Lady Russell will make her debut in a few weeks at the Royalty Theatre.

There are some people in France who favor the abolition of the dramatic censorship. Nevertheless at a meeting of the Chamber the other day, a proposal to merely *suspend* the office for three years was promptly negatived.

Another new composer, whose sudden rise to fame reminds one of Mascagni, is a Dane named Enna. He is about thirty years old and has been struggling to earn his living by giving lessons and playing in orchestras. He has written an opera called Die Hexe (The Witch), which was recently produced with tremendous success. Enna is now famous.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY (Eastern): Montreal P. Q., April 4-9, Toronto, Ont., 11-16.

ALL THE COMFORTS OF HOME: Santa Barbara, Cal., April 5, Riverside 6, Los Angeles 7-9.

ANNIE MITCHELL: Greensburg, Pa., April 4-9.

ALDA HEYWOOD: Houston, Tex., April 5, Huntsville 6, Palestine 7, Mineola 8, Marshall 9, Shreveport, La., 11, Vicksburg, Miss., 12, Jackson 13, Canton 14, Water Valley 15, Oxford 16, Holly Springs 18, Jackson, Tenn., 19.

A. M. PALMER STOCK: Brooklyn, E. D., April 4-9.

AVENGED: Springfield, Mo., April 5, Carthage 6, Nevada 7, Clinton 8, Sedalia 9.

ALFRED W. FREMONT: Pittsburg, Pa., April 4-9.

A. R. WILBUR: Redlands, Col., April 4-9.

A BREEZY TIME: Kansas City, Mo., April 4-9.

ANNIE KERR: Newark, O., April 4-9.

AUNT BRIDGET'S BABY: Philadelphia, Pa., April 4-9.

ANNIE WARD TIFFANY: Minneapolis, Minn., April 4-9, St. Paul 11-16, Milwaukee, Wis., 17-23.

ALVIN JOSLIN: Bradford, Pa., April 5, Wellsville, N. Y., 6, Bath 7, Elmira 8, Ithaca 9, Waverly 11, Binghamton 12, Susquehanna, Pa., 13, Port Jervis, N. Y., 14, Middletown 15, Norwalk, Conn., 16.

ALEXANDER SALVINI: Chicago, Ill., April 3-9, Cincinnati, O., 11-16, Cleveland 18-23.

ALABAMA: Allentown, Pa., April 5, Reading 6, Lancaster 7, Wilmington, Del., 8, Elizabeth, N. J., 9.

A PAIR OF RUBES: Detroit, Mich., April 4-6, Cleveland, O., 7-9, Youngstown, 11, Mansfield 12, Lima 13, Fort Wayne, Ind., 14, Logansport 15, Chicago, Ill., 17-23.

BLUE JEANS: New York city Jan. 4—indefinite.

BILL NYE COMEDY: Boston, Mass., April 4-9.

BELOW ZERO: Tiffin, O., April 4, Clyde 5, Norwalk 6, Elyria 7, Kent 8, Ravenna 9.

BALDWIN COMEDY: Columbus, Ga., April 4-9, Atlanta 11-16.

BOSTON COMEDY: Bridgewater, N. S., April 4-9.

BOY TRAMP: Rochester, N. Y., April 4-9, Amsterdam 11, Cohoes 12, Adams 13.

BOBBY GAYLOR: Detroit, Mich., April 5, 6.

BLUE JEANS: Cleveland, O., April 11-16.

BEERE-BARBOUR: La Grange, Ore., April 5, 6, Baker City 7-9, Boise City, Idaho, 11-16, Harley 18-20, Pocatello 21-26.

BLANDE STOCK: Kansas City, Mo., March 14-May 7.

BLACK FLAG: Brooklyn, E. D., April 4-9.

BOSTON COMEDY (Hart's): Hurley, Wis., April 5, Ironwood, Mich., 6, Ashland, Wis., 7, West Superior 8, Duluth, Minn., 9, Brainard 11, St. Cloud 12, Stillwater 13, Red Wing 14, La Crosse, Wis., 16, Grand Rapids 18, Stevens' Point 19, Wausau 20.

BIJOU COMEDY: Holland, Mich., April 5, 6, Allegan 7-9.

CRUISKEEN LAWN: Detroit, Mich., April 4-9.

CAMILLE TOWNSEND: Galt, Ont., April 5.

CARRIE LOUIS: Massillon, O., April 4-9.

COLD DAY: Crookston, Minn., April 5, Brainard 6, St. Cloud 7, Stillwater 8, Eau Claire, Wis., 9, Stevens Point 11, Wausau 12, Merrill 13, Rhineland 14, Ashland 15, Hurley 16, Ironwood, Mich., 18, Ironton 19.

CITY DIRECTORY: Baltimore, Md., April 4-9.

CARROLL JOHNSON: Joliet, Ill., April 6, Ottawa 7, La Salle 8, Galesburg 9, Kansas City, Mo., 17-23.

CHICAGO COMEDY (Berlain's): Winneconne, Wis., April 4-6, Shamano 7-9.

CLARENCE BENNETT: Moundsville, W. Va., April 5, 6, Wellsburg 7-9.

COUNTY FAIR: Marlboro, Mass., April 5, Exter, N. H., 6, Lawrence, Mass 7, 8.

CLAIR TUTTLE: Montgomery, W. Va., April 4-9.

CHARLOTTE THOMPSON: Los Angeles, Cal., April 4, 6.

COUNTY FAIR: Burlington, Ia., April 5, Iowa City 6, Cedar Rapids 7, Dubuque 8, Sioux City 9, Appleton, Wis., 11, Oshkosh 12, Fond du Lac 13, Racine 14, Madison 15, Janesville 16, Englewood, Ill., 18, Elgin 19, Aurora 20, Ottawa 21, La Salle 22, Kankakee 23.

CLAY CLEMENT: Fort Worth, Tex., April 4-6, Shreveport, La., 7, Pine Bluff, Ark., 8, 9, Memphis, Tenn., 11-14, Little Rock, Ark., 15, 16, Fort Smith 18, 19, Carthage, Mo., 20, Parsons, Kans., 21, Fort Scott 22, Ottawa 23.

CORSE PAYTON: Sedalia, Mo., April 4-9, St. Joseph 18-23.

CLEMENCEAU CASE: Brooklyn, N. Y., April 4-9.

CHARITY BALL: Plainfield, N. J., April 5, Paterson 6, Newburg 7, Poughkeepsie 8, Yonkers 9, Birmingham, Conn., 11, New Britain, N. Y., 12, Woonsocket, R. I., 13, Attleboro, Mass., 14, Fitchburg 15, Worcester 16.

CHAS. A. GARDNER: Chicago, Ill., April 3-9, Joliet 11, Elkhart, Ind., 12, Battle Creek, Mich., 13, Kalamazoo 14, Muskegon 15, Grand Rapids 16, East Saginaw 18, Bay City 19, Lansing 20, Port Huron 21.

COUNTRY CIRCUS: Boston, Mass., March 28-April 23.

COUNTY FAIR (Burgess'): Boston, Mass., Sept. 7—indefinite.

DARK SECRET: New York city, April 11-16.

DE LANGE-RISING COMEDY: Columbus, O., April 5, 6, Zanesville 7.

DANGER SIGNAL: Milwaukee, Wis., April 3-9, Chicago, Ill., 17-30.

DR. BILL: Rome, N. Y., April 5, Syracuse 6, Lockport 7, London, Ont., 8, Hamilton 9, Toronto 11-16.

DANIEL A. KELLY: Philadelphia, Pa., April 11-16.

DEAN AND KETCHUM: Traverse City, Mich., April 4-9.

DANGERS OF A GREAT CITY: Brooklyn, E. D., April 4-9, Jersey City, N. J., 11-16, New York city 18-23.

DANIEL SULLY: Chicago, Ill., April 3-16, Pittsburg, Pa., 18-23.

DEVIL'S MINE: Louisville, Ky., April 4-9.

DOWLING-HASSON: Cincinnati, O., April 4-9.

DEVIL'S AUCTION: Wooster, O., April 5, Canton 6, Youngstown 7, Beaver Falls, Pa., 8, Steubenville, O., 9.

E. S. WILLARD: Brooklyn, N. Y., April 4-9.

EVANGELINE: New York city March 28 April 9.

EFFIE ELLSLER: St. Joseph, Mo., April 4, 5, Topeka, 6, 7, Wichita 8, 9, Denver, Col., 11-16, Colorado Springs 18, Pueblo 19, 20, Salida 21, Leadville 22, Aspen 23.

EVANS AND HOEY: Jersey City, N. J., April 4-9, New York city 18-23.

EDWARD HARRIGAN: New York city Sept. 19—indefinite.

ENGLISH ROSE: New York city March 8—indefinite.

E. H. SOTHERN: Springfield, Mass., April 5, Norwalk, Conn., 6, New London 7, Bridgeport 8, New Haven 9, Poughkeepsie, N. Y., 11, Newburg 12, Utica 13, Auburn 14, Syracuse 15, Trenton, N. J., 16.

EDWIN THORNE: New York city April 4-9.

EMMA WELLS: Sarnia, Ont., April 4-9.

FANNY DAVENPORT: Philadelphia, Pa., March 28-April 9.

FRANK DANIELS: Tiffin, O., April 5, Mansfield 6, Hamilton 7, Indianapolis, Ind., 8, 9, Chicago, Ill., 10-16, St. Paul, Minn., 18-20, Minneapolis 21-23.

FRANK I. FRAYNE: Minneapolis, Minn., April 4-9.

FREDERICK WARDE: Tacoma, Wash., April 4-6, Seattle 7-9, Vancouver, B. C., 11-13, Victoria, 14, 15, Port Townsend, Wash., 16, Spokane Falls, 18-20, Butte, Mont., 21-23.

FRANCESCA REDDING-HUGH STANTON: Dennison, O., April 4-9, Wheeling, W. Va., 11-16, Johnstown, Pa., 18-23.

FLOY CROWELL: Binghamton, N. Y., April 4-9.

FRANK S. DAVIDSON: Belle Vernon, Pa., April 5, Charleroi 6, Fayette City 7, Monongahela City 8, Jeannette 9, West Newton 11, Hyndman 12.

FAST MAIL (Northern): Buffalo, N. Y., April 4-9, Ashtabula, O., 11, Akron 12, Ashland 13, Galion 14, Bellefontaine 15, Hamilton 16, Cincinnati 18-23.

FRANK MAYO: York, Pa., April 5, Lancaster 6, Huntington 7, Tyrone 8, Johnstown 9, Altoona 11.

FROST AND FANSHAWE: Millbridge, Me., April 4-6.

FRANK HENNIG: Ironton, O., April 5, 6, Charleston, W. Va., 7, Pomeroy, O., 8, Parkersburg, W. Va., 9.

FABIO ROMANI: No. Attleboro, Mass., April 5, Ware 6, Southbridge 7, Webster 8, Palmer 9.

FAT MEN'S CLUB: Chicago, Ill., March 20-April 10.

FIRE PATROL (Pearson's): Jacksonville, Ill., April 5, Litchfield 6, Detroit, Mich., 10-16, Cleveland, O., 17-23.

FANTASMA (Hanlon's): Grand Rapids, Mich., April 4-5, Jackson 6, Detroit 7-9, Buffalo, N. Y., 11-13, Utica 14, 15, Cohoes 16, Philadelphia, Pa., 18-23.

GREAT METROPOLIS: Cincinnati, O., April 3-9, Philadelphia, Pa., 18-23.

GO-WOS-GO MOHAWK: Washington, D. C., April 4-9, Norfolk, Va., 11-13, Hampton 14, Newport News 18.

GRAY AND STEPHENS: Louisville, Ky., April 4-9.

GERMAN LILLIPUTIANS: Milwaukee, Wis., April 3-9, Chicago, Ill., 10-30.

GUS WILLIAMS: San Diego, Cal., April 5, Riverside 6, San Bernardino 7, Fresno 8, Stockton 9, San Francisco 10-16.

GEORGE C. STALEY: Amsterdam, N. Y., April 5, Oswego 6, Watertown 7, Ogdensburg 8, Utica 9, Rome 18, Auburn 19, Corning 20.

GEARY STOCK: Fort Wayne, Ind., March 28—indefinite.

GRISMER-DAVIES: San Francisco, Cal., April 4—indefinite.

GLORIANA: New York city Feb. 15—indefinite.

HETTIE BERNARD-CHASE: Halifax, N. S., April 4-9, Montreal, P. Q., 11-16.

HENRY E. DIXEY: Cincinnati, O., April 4-9, Milwaukee, Wis., 11-16.

HONEST HEARTS AND WILLING HANDS: Decatur, Ill., April 7.

HOLDEN COMEDY: Decatur, Ill., April 4-9, Springfield 11-16, Alton 18-23.

HELD BY THE ENEMY: Corning, N. Y., April 5, New Brunswick, Mass., 7, Portland, Me., 8, 9, Worcester, Mass., 11-13, New Haven, Conn., 14-16, Boston, Mass., 18-23.

HOSS AND HOSS: Chicago, Ill., April 3-9, St. Louis, Mo., 10-16.

HELEN BARRY: Jamestown, N. Y., April 5, Oil City, Pa., 6, Warren 7, Bradford 8, Olean, N. Y., 9, Hornellsville 11, Plymouth, Pa., 12, Binghamton, N. Y., 13, Scranton, Pa., 14, Wilkesbarre 15, Reading 16.

HENRY LEE: Duluth, Minn., April 7-9.

HILDA VERNON: Ripley, O., April 4-9.

HARDIE AND VON LEER: Coattridge, Scot., April 4-9, Greenock 11-16.

HOLE IN THE GROUND: Brooklyn, N. Y., April 4-9, Providence, R. I., 11-25, Boston, Mass., 18-30.

HIS NIBS THE BARON: St. Louis, Mo., April 4-9.

IDA VAN CORTLAND: Grand Rapids, Mich., April 4-9, Ionia 11, Mason City 12, Benton Harbor 16.

J. H. WALLICK: Trinidad, Col., April 4, 5, Las Vegas, N. Mex., 6, Albuquerque 7, El Paso, Tex., 8, 9, Tucson, Ariz., 11, Los Angeles, Cal., 11-16, San Diego 18, 19, Riverside 20, San Bernandino 21, 22, Santa Barbara 23.

JULIA MARLOWE: Scranton, Pa., April 5, Wilkesbarre 6, Rochester, N. Y., 7-9.

JUSTIN ADAMS: Easton, Pa., April 4-9.

JOSEPHINE CAMERON: Chattanooga, Tenn., April 5.

JANE: Boston, Mass., March 28—indefinite.

JOSIE MILLS: Woodstock, N. B., April 4-9.

JENNIE HOLMAN: Texarkana, Tex., April 4-9.

JAMES O'NEILL: Chicago, Ill., April 4-16.

JOSEPH HAWORTH: Newark, N. J., April 4-9, Harlem, N. Y., 11-16.

JAMES REILLY: Providence, R. I., April 11-16, Worcester, Mass., 18-23.

JOSEPH MURPHY: Buffalo, N. Y., April 5, 6, Niagara Falls 7, Utica 8, Troy 9.

JOHN DILLON: San José, Cal., April 5, Sacramento 6, 7, Reno, Neb., 8, Carson 9.

JARBEAU COMEDY: Willimantic, Conn., April 5, New Haven 6, Waterbury 7, Meriden 8, So. Norwalk 9, Brooklyn, N. Y., 11-16, Jersey City, N. J., 18-23.

KIDNAPPED: Indianapolis, Ind., April 5, 6, Anderson 7, Marion 8, Logansport 9.

KATE CLANTON: Philadelphia, Pa., April 4-9.

KATIE EMMETT: Atlanta, Ga., April 5, Chattanooga, Tenn., 6, Knoxville 7, Anniston, Ala., 8, 9, Birmingham 11, Meridian, Miss., 12, Selma, Ala., 13, 14, Pensacola, Fla., 15, Mobile, Ala., 16, New Orleans, La., 17-23.

KITTIE RHOADES: Bridgeport, Conn., April 4-9.

KNOTTY AFFAIR: St. Louis, Mo., April 3-9.

KEMPTON COMEDY: Mt. Carmel, Ill., April 4-9.

LOST PARADISE: Brooklyn, E. D., April 4-9.

LYCEUM THEATRE (Sharpley's): Higbee, Mo., April 4-9.

LATER ON: Pueblo, Col., April 5, Leadville 6, Aspen 7, Salt Lake City, Utah, 8, 9, San Francisco, Cal., 11-23.

LEWIS MORRISON: Springfield, O., April 5, Newark 6, Wheeling, W. Va., 7, Altoona, Pa., 8, Williamsport 9, Scranton 11, 12, Wilkes-Barre 13, 14, Pittston 15, Hazelton 16, Allentown 18, 19, Bethlehem 20, Easton 21, Reading 22, 23.

LILLIAN LEWIS: Hot Springs, Ark., April 8, 9.

LYCEUM THEATRE (Frohman's): New York city, Nov. 26—indefinite.

LOST IN NEW YORK: Providence, R. I., April 4-9.

LITTLE LORD FAUNTLEROY: Harlem, N. Y., April 4-9, Washington, D. C., 11-16, Martinsburg, W. Va., 18, Cumberland, Md., 19, Clarksburg, W. Va., 20, Huntington 21, Mt. Sterling, Ky., 22, Lexington 23.

LITTLE TRIXIE (May Robbins): Bowling Green, Mo., April 5, Macon City 7, Kirksville 8, Centerville, Ia., 9, Albia 11, Fairfield 12, Mt. Pleasant 13, Fort Madison 14, Washington, 16.

LITTLE NUGGET: Indianapolis, Ind., April 4-9.

LOST PARADISE: Lynn, Mass., April 5, Manchester, N. H., 6, 7, Springfield, Mass., 8, 9.

MR. AND MRS. KENDAL: Boston, Mass., March 28-April 9, Hartford, Conn., 11, Waterbury 12, Bridgeport 13, Springfield, Mass., 14, Worcester 15, New Haven, Conn., 16, Brooklyn, N. Y., 18-23.

MIDNIGHT ALARM (Pearson's, A): New York city, April 4-9, Harlem, N. Y., 11-16, Brooklyn, 18-23.

MESTAYER-VAUGHN: Harlem, N. Y., April 11-16.

MORA-WILLIAMS: Hornellsville, N. Y., April 4-9.

MAUDE OSWALD: Vernon, Ind., April 5, 6.

MR. BARNES OF NEW YORK: Fremont, O., April 5, Fostoria 6, Detroit, Mich., 7-9, Toledo, O., 10, 11.

MARIE HUBERT FROHMAN: Cincinnati, O., April 4-9, Memphis, Tenn., 18-23.

MCCARTHY'S MISHAPS: Philadelphia, Pa., April 4-9.

MR. POTTER OF TEXAS: Boston, Mass., April 4-16.

MCKENNA'S FLIRTATION: Penn Yan, N. Y., April 5, Williamsport, Pa., 6, Lancaster 7, York 8, Chester 9, Philadelphia 18-23.

MARIE WAINWRIGHT: San Francisco, Cal., April 4-16.

MCKANDLAS COMEDY: Hiawathe, Kans., April 5, Sabetha 6, Marysville 8, Frankfort 9.

MR. AND MRS. SIDNEY DREW: Sacramento, Cal., April 5, Woodland 6, San Jose 7, Oakland 8, 9, San Francisco 11-16.

MADAME MODJESKA: Denver, Col., April 4-9, Rockford, Ill., 12, Janesville, Wis., 13, Cincinnati, O., 18-23.

MAUD GRANGER: Great Falls, Mont., April 5, Bozeman 7, Jamestown, No. Dak., 11, Fargo 12, Grand Forks 14, 15, Winnipeg, Man., 18-20, Duluth, Minn., 22, 23.

MASTER AND MAN: Amesbury, Mass., April 5, Haverhill 6, 7, Lynn 8, 9.

METROPOLITAN THEATRE: Wellsville, Kans., April 8, 9.

MINNA GALE: Kansas City, Mo., April 4-9, Topeka, Kans., 11, Leavenworth 12, Atchison 13, St. Joseph, Mo., 14, Lincoln, Neb., 15, 16, Omaha 18-23.

MAGGIE MITCHELL: Indianapolis, Ind., April 4-6, Columbus, O., 7-9.

MY JACK (Walter Sanford's): Minneapolis, Minn., April 3-9.

MAY LOUISE AIGEN: Wayne, Neb., April 5, Randolph 6, O'Neil 7, Stuart 8, Long Pine 9, Ainsworth 11, Fort Niobrora 12, 13, Rushville 14, Chandron 15, 16, Hot Springs, S. Dak., 18, 19, Rapid City 20, 21, Fort Mead 22, 23.

MARGARET MATHER: Washington, D. C., April 4-9, Brooklyn, N. Y., 11-16, Buffalo, 18-20, Rochester 21-23.

MEININGER STOCK: New York city April 4-9.

MR. WILKINSON'S WIDOWS: Cleveland, O., April 4-9, Chicago, Ill., 11-30.

NIME. JANAUSCHEK: Fitchburg, Mass., April 5, Lowell 6, Nashua, N. H., 7, Webster, Mass., 8, Norwalk, Conn., 9, Brooklyn, E. D., 11-16.

MISS HELYETT: Washington, D. C., April 4-9.

MATTIE VICKERS: Rutland, Vt., April 6, Holyoke, Mass., 7, Waterbury, Conn., 8, 9.

MILTON NOBLES: Duluth, Minn., April 4, Chippewa Falls, Wis., 6, Portage 7, Madison 8, Oshkosh 9, Milwaukee 11-16.

MEN AND WOMEN: Paterson, N. J., April 8, 9.

MONEY MAD: New Haven, Conn., April 5, 6, Marlboro, Mass., 7, Birmingham, Conn., 8, Bridgeport 9.

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NELLIE MCHENRY: New York city March 21-April 16.
NEOVE: Chicago, Ill., April 3-23.
NATURAL GAS: Boston, Mass., April 4-16, Worcester 18, Cohoes, N. Y., 19, Saratoga 20, Troy 21-23.
NAT C. GOODWIN: Providence, R. I., April 4-9, Brooklyn, E. D., 18-23.
NORA JOLLETTES: Portland, Mich., April 5, Grand Ledge 6, Lansing 7, Owosso 8, Ithaca 9, Mt. Pleasant 11, Midland 12, Reed City 13, Luther 14, Cadillac 15, Petoskey 16, Cheboygan 18, Grayling 19, Roscommon 20, West Branch 21, East Tawas 22, Oscoda 23.
N. S. WOOD: Baltimore, Md., April 4-9, Brooklyn, N. Y., 11-16, Paterson, N. J., 18-20, Syracuse, N. Y., 21-23.
NEWTON BEERS: Omaha, Neb., April 7-9.
OAKLEY COMEDY: Webb City, Mo., April 5, Galena, Kans., 6, Columbus 7, Weir City 8, Fort Scott 9.
OH, WHAT A NIGHT: Topeka, Kans., 5, Lawrence 6, Emporia 7, Ottawa 8, Pittsburg 9, Kansas City, Mo., 10-16.
ONE OF THE BRAVEST: Cleveland, O., April 4-9.
OUR IRISH VISITORS: Ottawa, Ill., April 6, Streator 7, Kankakee 8, Joliet 9.
OLD, OLD STORY: Evansville, Ind., April 5, Vincennes 6, Louisville, Ky., 7-9, Middletown, O., 11, Dayton 12, Piqua 13, Greenville 15, Lafayette, Ind., 16, Terre Haute 18, Indianapolis 19, 20, Fort Wayne 21.
ON THE FRONTIER (No. 2): Crewe, Eng., April 4-9, Dewsbury 11-16.
OUR BOYS AND GIRLS: Philadelphia, Pa., April 4-9, Boston, Mass., 11-16.
OLD JED PROUTY: Milford, Mass., April 5, So. Framingham 6, Brockton, 7, Taunton 8, New Bedford 9, Fall River 11, Springfield 12, Holyoke 13, Westfield 14, Pittsfield 15, No. Adams 16, Brattleboro, Vt., 18, Northampton, Mass., 19, Amherst 20, Palmer 21, Leominster 22, Marlboro 23.
O'DOWD'S NEIGHBORS: Bloomington, Ill., April 4, Springfield 5, Galesburg 7, Burlington, Ia., 8, Dubuque 9.
OLD HOMESTEAD: New Haven, Conn., April 4-6, Hartford 7-9, Norwich 11, New London 12, Newport, R. I., 13, Fall River, Mass., 14, Pawtucket, R. I., 15, Woonsocket 16, Worcester, Mass., 18-20, Holyoke 21, Springfield 22, 23.
ONLY A FARMER'S DAUGHTER (Voorhees): Lynchburg, Va., April 5, 6, Charlottesville 7, Richmond 8, 9, Norfolk 11, Newport News 12, Petersburg 14, Farmville 15.
OLD HOMESTEAD (Denman Thompson): Chicago, Ill., March 7—indefinite.
OLE OLSON: Portland, Ore., April 4-9.
OLE OLSON (Western): Clay Centre, Kans., April 5, Holton 6, Horton 7, Seneca 8, St. Joseph, Mo., 9.
POLICE PATROL (Pearson's): Minneapolis, Minn., April 3-9, Chicago, Ill., 10-17, Toledo 18-23.
PATTI ROSA: Helena, Mont., April 5, 6, Bozeman 7, Fargo, No. Dak., 9, Grand Forks 11, 12, Winnipeg, Man., 13-16.
POWER OF THE PRESS: St. Louis, Mo., April 4-9.
PECK'S BAD BOY: Portland, Me., April 5, Biddeford 6, Dover, N. H., 7.
PETE PETERSON: Chicago, Ill., April 4-9.
PAY TRAIN: St. Louis, Mo., April 3-9, Louisville, Ky., 11-16, Chicago, Ill., 17-23.
PAIR OF KIDS: Chicago, Ill., March 27-April 9.
PETE BAKER: Toronto, Ont., April 4-9, Montreal, P. Q., 11-16, Syracuse, N. Y., 18-20, Canandaigua 21, Penn Yan 22.
PAUL KAUVAR: Jersey City, N. J., April 4-9, Brooklyn, N. Y., 11-16, New York city 18-30.
PULSE OF NEW YORK: Cleveland, O., April 4-9.
PAIR OF JACKS: Wheeling, W. Va., April 3-5.
PRIVATE SECRETARY: Buffalo, N. Y., April 4-6, Elmira 7, Binghamton 8, Auburn 9, Syracuse 11, 12, Albany 13, 14, Troy 15, 16.
PRINCE AND PAUPER: Rochester, N. Y., April 4-6, Auburn 7, Syracuse 8, 9.
PERAGOS THEATRE: Neosho, Mo., April 4-6, Seneca 7-9, Grandby 11-13, Cassville 14-16.
ROBERT MANTELL: Leavenworth, Kans., April 5, St. Joseph, Mo., 6, Omaha, Neb., 7-9, Sioux City, Ia., 11, 12, Eau Claire, Wis., 13, Superior 14, Duluth, Minn. 15, 16, Minneapolis 17, 20, St. Paul 21-23.
RIFLE: St. Louis, Mo., April 4-9.
RAYMOND COMEDY: Elmwood, Ill., April 4-9.
RIGHT SIDE UP: Forest City, Pa., April 5, Honesdale 6, Hawley 7, Carbondale 8, Nanticoke 9, Plymouth 11, Shamokin 12, Mt. Carmel 13, Ashland 14, Shenandoah 15, Mahanoy City 16, Lehighton 18, Chambersburg 19, Lancaster 20, York 21, Carlisle 22, Harrisburg 23.
RUSSELL COMEDY: Cockeysville, Md., April 4-6, Middletown 7-9.
R. D. MACLEAN-MARIE PRESCOTT: East Saginaw, Mich., April 5, Grand Rapids 6, 7, Milwaukee, Wis., 8, 9, Pullman, Ill., 11, Elgin 12, Rockford 13, Janesville, Wis., 14.
ROBE COGHLAN: Pittsburg, Pa., April 3-9, Washington, D. C., 18-23.
ROLAND REED: St. Louis, Mo., April 3-9.
ROSINA VOKES: Montreal, P. Q., April 4-9, Brooklyn, N. Y., 18-23.
REV L. ROUCH: Salem, O., April 5, Alliance 6, Ravenna 7, Kent 8, Canton 11, New Philadelphia 12, Dennison 13, Coshocton 14, Newark 15, Mt. Vernon 16, Crestline 18, Bucyrus 19, Fostoria 21, New Baltimore 22, Bowling Green 23.
RICHARD MANSFIELD: New York city Feb. 15-April 16.
RENTFROW PATHFINDERS: Parsons, Kans., April 4-9.
SARAH BERNHARDT: Philadelphia, Pa., April 4-9.
STUART ROBSON: Dubuque, Ia., April 6.
SOCIAL SESSION: Madison, Wis., April 5, Janesville 7, Racine 9, Fond du Lac 11, Green Bay 13, Oshkosh 14, La Crosse 16.
SINBAD: St. Paul, Minn., April 3-9.
SHENANDOAH: Philadelphia, Pa., April 4-9.
SADIE SCANLAN: Philadelphia, Pa., March 28-April 9.
ST. FELIX SISTERS: Idaho Springs, Col., April 4-6, Central City 7-9, Boulder 11-16, Fort Collins 18-20, Greeley 21-23.
SADIE RAYMOND: Warrensburg, Mo., April 4-9.
STRAIGHT TIP: Philadelphia, Pa., April 4-9, Newark, N. J., 11-13, Providence, R. I., 14-16, New York city 18-23.
SAWTELLE DRAMATIC: Pittsfield, Mass., April 4-9.
SPIDER AND FLY: Portland, Ore., April 4-9, Tacoma, Wash., 11-13, Olympic 14, Seattle 15, 16, Vancouver, B. C., 18, 19, Victoria 21, 22, Port Townsend, Wash., 23.
SHE COULDN'T MARRY THREE (Lillian Kennedy): Goshen, Ind., April 5, Toledo, O., 6, Adrian, Mich., 7, Jackson 8, Grand Rapids 9.
SUPERBA (Hanlons'): Spokane Falls, Wash., April 5, Butte City 7-9, Duluth, Minn., 13-15, Superior, Wis., 16, St. Paul, Minn., 17-23.
SOL. SMITH RUSSELL: Worcester, Mass., April 5, Utica, N. Y., 6, Syracuse 7, Erie, Pa., 8, Toledo, O., 9, Detroit, Mich., 11-13, Chicago, Ill., 17-May 21.
SHENANDOAH: Attleboro, Mass., April 5, Fall River 6, Norwich, Conn., 7.
SADIE MARTINOT: Baltimore, Md., April 4-9, Philadelphia, Pa., 11-16 New York city 18—indefinite.
SPOONER DRAMATIC: Spring Valley, Ind., April 4-9.
STILL ALARM: New York city April 4-9, Brooklyn, E. D., 11-16, Jersey City, N. J., 18-23.
SPOONER COMEDY: Lincoln, Neb., April 4-9, Omaha 10-14, Topeka, Kans., 15, 16.
TEXAS STEER: Meriden, Conn., April 5, Bridgeport 6, New Haven 7, 8, Trenton, N. J., 9, Pittsburg, Pa., 11-16, Philadelphia 18-23.
TWO SISTERS: Elkhart, Ind., April 5, Lima, O., 7, Kenton 8, Springfield 9, Cincinnati 11-16.
THE STOWAWAY: Findlay, O., April 5, Sandusky 6, Mansfield 7, Canton 8, Youngstown 9.
THE CIRCUS: Baltimore, Md., April 4-9.
TEN NIGHTS IN A BAR-ROOM (Brehm's): Chillicothe, Ill., April 6, Lincoln 7, Spring Valley 8, Utica 9, Ottawa 11, Fairbury 12, Lexington 13.
THE DAZZLER: New Bedford, Mass., April 5, Taunton 6, Lowell 7, Newport, R. I., 8, Brockton, Mass., 9.
TWO JOHNS: Chicago, Ill., April 3-9.
THE BURGLAR: Newark, N. J., April 4-6, Trenton 7, Plainfield 8.
TEN NIGHTS IN A BAR-ROOM (Heflin's): Hackettstown, N. J., April 5, Morristown 6, Hackensack 7, Nyack, N. Y., 8, Haverstraw 9, Newark, N. J., 11-16.
THE SOUDAN: Rockford, Ill., April 4, 5, Peoria 6, Quincy 7, Keokuk, Ia., 8, Ottumwa 9, Denver, Col., 11-16, Lincoln, Neb., 18, Des Moines, Ia., 19, Cedar Rapids 20, Burlington 21, Davenport 22.
THOMAS E. SHEA: Columbus, O., April 4-9.
THE HUSTLER: Pittsburg, Pa., April 4-9.
THE PAYMASTER: Chicago, Ill., April 3-16.
TWO OLD CRONIES (Wills'): Jersey City, N. J., April 4-9, Baltimore, Md., 11-16.
THE VENDETTA: Cincinnati, O., April 4-9, St. Louis, Mo., 11-16.
THE ENSIGN: Philadelphia, Pa., March 28-April 9, Pittsburg 11-16.
TWO OLD CRONIES (Anderson's): Omaha, Neb., April 3-6, Des Moines, Ia., 7, Rock Island, Ill., 8, Ottawa 11, Aurora 12, Joliet 13, Kankakee 14, Streator 15.
TRIP TO CHINATOWN: New York city Nov. 9—indefinite.
THE BOOMER: Pittsburg, Pa., April 4-9.
U AND I (Kelly's): Plainfield, N. J., April 5, Trenton 6, Elizabeth 7, Yonkers 8, Bridgeport, Conn., 9, Philadelphia, Pa., 11-16.
ULLIE AKERSTROM: Nashua, N. H., April 4-6, Worcester, Mass., 7-9, Woonsocket, R. I., 18-20, Milford, Mass., 21-23.
UNCLE HIRAM: Toledo, O., April 4-9.
UNCLE TOM'S CABIN: Brooklyn, E. D., April 4-9.
UNCLE TOM'S CABIN (Middaugh and Co.'s): Stuart, Ia., April 5, Atlantic 6, Avoca 7, Council Bluffs 8, Plattsmouth, Neb., 9.
UNCLE'S DARLING: Halifax, N. S., April 4-6.
UNCLE TOM'S CABIN (Stetson's): Davenport Ia., April 5, Clinton 6, Dubuque 7, Galena, Ill., 8, Rockford 9, Monroe, Wis., 11, Portage 12, Oshkosh 13, Watertown 14, Racine 15.
WHITE SLAVE: New York city April 4-9.
WORLD AGAINST HER (Agnes Wallace-Villa): Chicago, Ill., April 3-9, Grand Rapids, Mich., 11-16, Cincinnati, O., 18-23.
W. T. BLANDE STOCK: Kansas City, Mo., March 28-May 7.
WALKER WHITESIDE: Greenville, Ind., April 5, Union City 6, Dayton, O., 7-9, Springfield 11, Muncie, Ind., 12, Anderson 13, Indianapolis 14-16.
WM. H. CRANE: New York city Jan. 12—indefinite.
WAITE COMEDY: Burlington, N. J., April 4-9, Atlantic City 11-16, Bridgeton 18-23.
WORLD (Little's): Herkimer, N. Y., April 5, Ilion 6, Little Falls 7, Gloversville 8, Cohoes 9.

OPERA AND CONCERT.

ANDREWS OPERA: Mason City, Ia., April 5.
AGNES HUNTINGTON: Denver, Col., April 4-9, Salt Lake City, Utah, 11-14, Ogden 15, 16, San Francisco, Cal., 18-30.
ARONSON OPERA: Cleveland, O., April 5, 6, Buffalo, N. Y., 7-9.
BAKER FAMILY CONCERT: Newton, Mass., April 5, Lynn 7, Salem 9.
BOSTONIANS: San Francisco, Cal., March 28-April 16.
COMINNE OPERA BURLESQUE: San Francisco, Cal., March 28-April 9, Portland, Ore., 11-16.
CORNELL GLEE AND BANJO CLUB: Toledo, O., April 5.
CARLETON OPERA: Cincinnati, O., April 4-9.
CONRIED OPERA: Atchison, Kans., April 5, Leavenworth 6, Kansas City, Mo., 7-9.
CROW CONCERT: Dana, Ind., April 5, 6.
DUFF OPERA: Boston, Mass., April 4-9.
DE WOLF HOPPER: Philadelphia, Pa., April 4-16.
DESHON OPERA: Macon, Ga., April 4-9.
EMMA JUCH OPERA: San Francisco, Cal., April 4-9.
FRANCIS WILSON COMIC OPERA: New York city Oct. 5—indefinite.
JULES GRAU OPERA: Columbia, S. C., April 4-9, Augusta, Ga., 11-16.
LITTLE TYCOON OPERA: Zanesville, O., April 6, 7, Portsmouth 8, Maysville, Ky., 9, Cincinnati, O., 11-16, Pittsburg, Pa., 18-23.
OVIDE MUSIN CONCERT: Weatherford, Tex., April 5, El Paso 7, Deming, N. Mex., 8, Tucson, Ariz., 9, Los Angeles, Cal., 11, 12, San Bernardino 13, San Diego 14, 15, Coronado 16, Los Angeles 18, Riverside 19, Santa Barbara 20, Anaheim 21, Bakersfield 22, San Francisco 23.
PUGSLEY CONCERT: Hopkinsville, Ky., April 5-7, Guthrie 8, 9.
PAULINE HALL OPERA: Brooklyn, N. Y., April 4-9.
PEARL OF PEKIN: Baltimore, Md., April 4-9.
PHILOMELA QUARTETTE: Kenosha, Wis., April 5, Racine 6, Rochelle, Ill., 7, Elmira 9, Aurora 18, Mendota 19.
SANFORD GIRLS QUARTETTE: Colorado Springs, Col., April 5, Denver 6.
SWEDISH QUARTETTE CONCERT: Port Jervis, N. Y., April 5, Newark, N. J., 6, Rutherford 7, Spencer, Mass., 8.
SHIP AHOY: Pittsburg, Pa., April 4-9.
TAR AND THE TARTAR: Washington, D. C., April 4-16, Baltimore, Md., 18-30.
U. S. MARINE BAND: Oakland, Cal., April 5, 6, San Francisco 7-9, San Diego 11, Los Angeles 12, 13, Fresno 14, Stockton 15, Sacramento 16, Portland, Ore., 18, 19, Tacoma, Wash., 20.
WILBUR OPERA: Rochester, N. Y., April 4-9, Syracuse 11-16, Erie, Pa., 18-23.

VARIETY AND BURLESQUE.

ADA RICHMOND BURLESQUE: Chicago, Ill., April 3-23.
BROWN-KENT NOVELTY: Washington, Ill., April 5, Elmwood 6, Knoxville 7, Galesburg 8, Galva 9.
CITY CLUB BURLESQUE: Brooklyn, N. Y., April 4-9.
CARMENCITA: New York city Jan. 25—indefinite.
CREOLE BURLESQUE (Jack's): Baltimore, Md., April 4-9.
CREOLES (Downing's): St. Paul, Minn., April 4-9, Minneapolis 11-16, Duluth 18-23.
DELAUR AND DELMONT SPECIALTY: Detroit, Mich., April 4-9, Chicago, Ill., 11-16.
EDWIN WILSON: Chicago, Ill., April 3-9.
FRENCH FOLLY BURLESQUE: New York city April 4-16.
FRENCH BURLESQUE (Nibbe's): Kansas City, Mo., April 4-9.
GEORGE DIXON: Brooklyn, E. D., April 4-9.
GUS HILL SPECIALTY: Philadelphia, Pa., April 4-9.
HARRY KENNELL: Buffalo, N. Y., April 4-9.
HOWARD ATHENAEUM: Newark, N. J., April 4-9.
HARRY WILLIAMS: Cleveland, O., April 4-9, Buffalo, N. Y., 11-16, Montreal, P. Q., 18-23.
HENRY BURLESQUE: New York city April 11-16.
KENNEDY'S LAUGH-MAKERS: New York city April 4-9, Troy, N. Y., 11-16, Brooklyn, E. D., 18-23.
LILLY CLAY BURLESQUE: New York city April 4-9.
LESTER AND WILLIAMS BURLESQUE: Waterbury, Conn., April 5, Danbury 6, New Haven 7-9.
MAY HOWARD BURLESQUE: Philadelphia, Pa., April 4-9.
MAY RUSSELL BURLESQUE: Providence, R. I., April 4-9, Pittsburg, Pa., 11-16, Indianapolis, Ind., 18-20, Columbus, O., 21-23.
MABEL SNOW BURLESQUE: Crawford, Neb., April 5, Alliance 6, Broken Bow 7, Ravenna 8, Grand Island 9.
NIGHT OWLS: Worcester, Mass., April 4-9, Philadelphia, Pa., 11-16, New York city 18-23.
PARIS GAIETY GIRLS BURLESQUE: Corry, Pa., April 5, Olean, N. Y., 6, Salamanca 7, Jamestown 8, Erie, Pa., 9.
REILLY AND WOOD'S SPECIALTY: Cincinnati, O., April 4-9.
RENTZ-SANTLEY BURLESQUE: Boston, Mass., April 4-9.
SAM DEVERE: Cincinnati, O., April 4-9.
TONY PASTOR'S SPECIALTY: New York city Oct. 26-April 9, Philadelphia, Pa., 11-16.
TURNER GAIETY GIRLS: Boston, Mass., April 4-9, Washington, D. C., 11-16.
WHALLEY AND MARTELL: Louisville, Ky., April 4-10.
WILLIAMS AND ORR SPECIALTY: Pittsburg, Pa., April 4-9, Cincinnati, O., 11-16, Cleveland 18-23.

MINSTRELS.

AL. G. FIELD AND CO.: Newton, Kans., April 5, Emporia 6, St. Joseph, Mo., 8, Topeka, Kans., 9, Leavenworth 10, 11, Atchison 12, Lincoln, Neb., 13, Council Bluffs, Ia., 14, Omaha, Neb., 15, 16, Sioux City, Ia., 18, Fort Dodge 19, Des Moines 20.
GORMAN: New York city April 4-9.
PRIMROSE AND WEST: Dallas, Tex., April 5, Tyler 6, Hot Springs, Ark., 7, 8, Little Rock 9.
LEW DOCKSTADER: Augusta, Ga., April 5, Charleston, S. C., 6, Savannah, Ga., 7, Jacksonville, Fla., 8, 9.
NEW ORLEANS (Neff's): Solomon City, Kans., April 5, Minneapolis 6, Beloit 7, Concordia 8, Belleville 9, Scandia 11, Superior, Neb., 12, Nelson 13, Hebron 14.
VREELAND: Towanda, Pa., April 5.

MISCELLANEOUS.

BARNUM AND BAILEY CIRCUS: New York city March 21-April 30.
BRISTOL'S (D. M.) EQUINES: Hoboken, N. J., April 4-9, Brooklyn, N. Y., 11-16.
DR. FLINT (Hypnotist): St. Catharines, Ont., April 4-9.
ELI PERKINS: London, Ill., 6.
GENTRY'S EQUINES: Little Rock, Ark., April 4-9.
GEORGE SUTTON: Auburn, Ind., April 5, Warsaw 6, 7, South Bend 8, 9.
HOWORTH HIBERNICA: Leroy, N. Y., April 5, Canandaigua 6, Phelps 7, Waterloo 8, Penn Yan 9, Watkins 11, Waverly 12.
KELLAR: Philadelphia, Pa., Nov. 2—indefinite.
LAVERNE: Gilroy, Cal., April 4, Watsonville 6, 7, Santa Cruz 8, 9.
MRS. GENERAL TOM THUMB: Columbus, Neb., April 5, Lincoln 6, Beatrice 7, Pawnee City 8, Hiawatha, Kans., 9, Atchison 11, Topeka 12, 13, Lawrence 14, Leavenworth 15, 16.
PROF. HERRMANN: Washington, D. C., April 4-9, New York city 11-16.
W. W. DAYTON: Winsted, Conn., April 11, 12, Torrington 13, 14, Thomaston 15, 16.

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